

THE STEPFORD WIVES

Screenplay
by
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Shooting Script
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FADE IN:

BEFORE TITLES:

1. INT.DESERTED NEW YORK APARTMENT - DAY -
showing evidence that the occupants have recently
moved out. It is obviously a large and
expensive complex of rooms. A subjective
camera searches through the empty rooms.
Something - a dog? - runs through shot and
disappears. And then, as camera continues
to search, we see a woman standing to one
side of a bare window. This is Joanna.

2. CLOSER -
she stares down into the streets outside.
She seems withdrawn. Then, without any undue
flamboyance, she brings a camera up to her
eye. It is a well-used black body Nikon
with a 85mm lens on it. She focuses quickly
on something below.

3. EFFECT SHOT -
as though through the Nikon lens. An incident
below that should typify the feel of the city.
The images come into sharp focus. We hear
the sound of the shutter being fired.

4. BACK TO JOANNA -
as she automatically winds on, then shifts
away from the window, and we see her full face
for the first time. She is somewhat grimed
from the exertions of moving day. We hear
the sound of somebody else in the empty
apartment.

5. FROM ANOTHER ROOM -
her husband, Walter Eberhart, appears. He
looks irritable. We bring him through the
rooms to Joanna.

WALTER
What're you doing? Did
you check everything?

5 continued.

JOANNA
I think so.

WALTER
Where's Fred?

JOANNA
I don't know.

WALTER
Joanna, we're late as it
is . . . Fred!

He leaves her and starts to search through
the apartment. Left to herself, Joanna
looks around once more, then exits.

6. PICK UP WALTER AGAIN -
in another empty room. His eye goes to
a half-open closet door. He crosses
the room and looks inside the closet.

7. WE REVEAL -
a dog at the back of the closet.

8. WALTER -
moves in and picks up the dog.

WALTER
Come on, Fred, don't be
an old idiot.

As he straightens up he sees that there
is still a mess of junk on one of the
shelves.

WALTER
Oh, Christ!

He does his best to collect it while
holding the dog.

9. GO THE LOBBY OF THE APARTMENT BUILDING -
as Joanna is exiting the building. The
elevator man holds the door open for her.

ELEVATOR MAN
Take care, Mrs Eberhart.
Be happy.

JOANNA
Thank you, Charley.

10 SHE STEPS INTO THE STREET -
a station wagon is parked outside the entrance
and behind this is a giant moving van. Two
moving men are leaning against the machine,
bored and spitballing. Joanna goes to the
station wagon. Inside it, half hidden by
debris, are her two small children, Kim and
Amy.

11. BEHIND HER -
the elevator man waves goodbye to the children.

12 THE CHILDREN -
respond and wave back.

13. JOANNA -
still in the same mood, looks up and down the
street.

14 IN HER EYELINE -
and some distance away, we see a young van
taking a nude model from the back of a
small pick-up truck. He has some difficulty
with it and an arm drops off. Passers-by
react.

15 BACK TO JOANNA -
the camera comes up to her eye again and
she fires off another shot of the incident.

16 THE CHILDREN -
are also attracted to the incident. The
smallest child has her thumb in her mouth.
Like their mother they seem a long way away.

17 PICK UP WALTER -
coming out of the building, his arms full
of junk and the dog. The Elevator Man
comes forward to open the door of the
station wagon for him. Walter dumps the
dog in the back with the children.

WALTER
Take care of him, he's
upset.

Joanna gets in her side.

WALTER
You did a great job up
there.

JOANNA
Sorry. Thought I'd checked
everything.

17 continued.

WALTER
Right, let's go.

The Elevator man is hovering. Walter fumbles for some money.

WALTER
Thanks for everything,
Charley.

ELEVATOR
My pleasure, Mr. Eberhart.
We shall miss you.

Walter gives the signal to the two moving men behind. He gets into the car, glances to the kids.

WALTER
All set back there?
Thumb out.

AMY
We just saw a man carrying
a naked lady.

WALTER
That's why we're moving to
Stepford.

18 THE STATION WAGON -
pulls out, followed by the moving van and

19-
30. WE START TO ROLL CREDITS -
charting their progress out of the city
along the West Side Highway. During the
journey, at some point on the turnpike,
they will pause to let the dog have a
pee. During this Joanna will take a few
more pictures as the children also stretch
their legs.

31 AS THE LAST CREDIT -
fades we shall be coming into the road
leading to Stepford Village. It's a
long way in feel from Manhattan.

32 THE STATION WAGON AND THE MOVING VAN -
pass a large building we shall later identify
as The Men's Association.

33 A CUT OF WALTER -
at this point. He indicates something on
the opposite side of the street from The
Mens' Association.

(34) ANOTHER VIEW OF STEPFORD - ~~DARLEN~~
near-perfection.

35 AN ATTRACTIVE YOUNG POLICEMAN -
passing the time of day with a simply
gorgeous creature. He looks past her
as Walter's station wagon and the moving
van go by.

*Little House
by waterfall*

36 THE APPROACH TO THEIR NEW HOUSE -
in an area of great beauty. The expensive
houses are separated by lawns and trees.
Tranquility. They turn into the driveway
and pull up.

*original
houses*

37 THE TWO CHILDREN -
bound out and release Fred. They run towards
the front door and try the handle. It opens
and they go inside.

38 JOANNA AND WALTER -
move towards the house.

WALTER

They don't even have to
lock the doors in Stepford
- that's something, isn't
it?

JOANNA

How about that.

She walks slowly towards the house as
Walter turns back to consult with the
moving men.

39 INSIDE THE HOUSE -
the children are climbing the bare stairs to
find their respective rooms. Kim has her
favourite doll (very ancient) with her
and she walks into her room and shows it
to the doll.

KIM

This is where you're
going to sleep tonight.

40 LATER - CHAOS -

Walter sandwiched in one corner of a room holding a phone to his ear.

WALTER (into phone)

. . . Mrs Johnson, make up your mind. D'you want your husband back or the money? . . .

The moving men appear carrying a heavy piece of furniture.

LEAD MOVING MAN

What's the word on this one?

WALTER

. . . Just a minute, Mrs Johnsons . . .

He pulls at the telephone cord while he reaches for a diagram. He consults this.

WALTER

What number's that?

LEAD MOVING MAN

Forty eight.

Walter looks at the diagram again.

WALTER

Upstairs. Main bedroom.

LEAD MOVING MAN

Terrific.

They move out as Walter goes back to Mrs Johnson.

41. PICK UP JOANNA -

as she meets the moving men in the hallway. She has three mugs of coffee hooked in her fingers.

JOANNA

Coffee?

SECOND MOVING MAN

We can't drink on the job, lady, except beer.

They grunt up the stairway.

Moving Men
↓

42 LATER STILL -

Walter dumping some packing junk outside in the trash cans. He looks up.

43 GO TO WHAT HE SEES -

a very attractive woman in her early thirties who we will come to know as Carol van Sant is crossing the lawn between the two houses. She carries a large orange casserole.

44 WALTER STRAIGHTENS -
as Carol enters shot.

CAROL

Hi, I'm Carol van Sant.
I just thought this might come in handy.

WALTER (taking casserole)
That's really nice, thank you. I'm Walter Eberhart. My wife's just inside somewhere - I'm sure she'd like to . . .

(he calls)
Darling! Joanna!

CAROL

Don't worry her. I know how much fun moving is. If you need anything else, please call - I'm just next door.

WALTER

Thanks again.

She goes. Walter looks after her. She is a very sexy lady. Finally he turns and goes back inside the house.

45 JOANNA -

coming down the stairs, frayed and weary. She moves into the kitchen, and finds

46 WALTER -

in the act of putting the casserole in the oven.

JOANNA

Walter, they're almost through - you want to tip them or something . . . ?
What's that?

46 continued.

WALTER
Now you've ruined my surprise.
Just something I threw
together . . .

He lifts the lid off the casserole. It
looks delicious. Joanna sniffs.

WALTER
Our next door neighbor,
Carol van something, brought
it over. She looks as good
as she cooks.

JOANNA
Have we seen the husband yet?
How much are you going to
tip those guys?

WALTER
How about ten per cent of
what they broke?

He goes.

47 LATER STILL - EXTERIOR OF THE HOUSE - NIGHT -
we see Joanna at one of the upstairs windows
tacking a sheet across it. Walter comes out, finds
Fred in station wagon. He walks across
his lawn to the boundary between the two houses.
Stands there. Pride of ownership, lord of
the manor feeling.

48 CLOSER -
with him we gradually become conscious of
another man walking towards us. This is
Ted van Sant. He is about the same age
as Walter. He comes right up to Walter
- there should be nothing too mysterious
about this, but at the same time it is
slightly odd for the two men do not greet
each other. Hold this for a few seconds.

WALTER (quietly)
She's as good a cook as
you said she was, Ted.

Maybe Ted gives the slightest of self-
satisfied nods. Hold for a few more seconds
before the cut.

49 INT. THE LIVING ROOM - NIGHT -
the furniture has been placed in some sort of
order, but there are still packing crates
around. A fire is burning in the fireplace.
Walter is standing in front of it, warming
his arse, looking very much the master of
the house. He has a drink in his hand.
Joanna comes in.

JOANNA
They want you to say goodnight
to them again.

WALTER
That makes three times.

JOANNA
Well, it's all strange.
Did you pour me one?

WALTER
There.

Joanna picks up her drink.

JOANNA
I don't know . . . The
whole place . . .

WALTER
What?

JOANNA
Seems bigger . . .

She stares out of the window into the
blackness.

JOANNA
In New York you always know
somebody's looking at you .
What d'you think the people
are like here?

WALTER
Friendly. That was a good
casserole she cooked.

He seems to be wary of her.

49 continued.

JOANNA (sips her drink)
Walter . . . Why did we
move?

WALTER (reasonably)
Because we both agreed it
was best . . . Best for the
kids, for you because you
had more space, make yourself
a darkroom . . . Because it
was time to move and I got
a terrific deal on this
house . . . and because it's
safer.

Joanna nods.

WALTER
And because I can warm my
ass by a real fire . . .

JOANNA
They're all terrific reasons.
Go and say goodnight to the
kids. Is Fred okay?

WALTER
He's like you. He misses
familiar places . . .

He downs the rest of his drink, kisses
her lightly.

WALTER
You ever made it in front of
a log fire?

JOANNA
Not with you.

WALTER
It comes with the house. Part of
the deal.

He exits upstairs. Joanna sits by the fire,
stares into it.

50 EXT. THE HOUSE - DAY -
a School Bus waiting outside as Joanna ushers
Kim and Amy towards it. They are not too
happy with the occasion.

12-15
KID

50 continued.

JOANNA

. . . Now, that's just
silly. Course you're
going to enjoy it . . .
Lovely new school, lots
of exciting things to do . .

She kisses them and they cling to her.
She helps them up into the bus.

51 GO WITH THEM -
as they stand inside the bus.

52 STARING AT THEM -
are maybe fifteen strange young faces.
Without making too much of it we should
be aware that the Stepford children are
better groomed than Amy and Kim - their
hair is neater and their clothes, without
being uniform, have a sameness to them.

WOMAN
BUS DRIVER

53 AMY AND KIM -
would like to escape, but the driver closes
the doors and the bus starts to move off.
They turn for one last despairing goodbye
to

54 JOANNA -
who is scared for them, but trying not to
show it. She waves and stands watching until
the bus is out of sight. Then turns and
opens the mail box. She takes out a copy
of the local Stepford newspaper and carries
this back into the house.

55 INT. THE KITCHEN - DAY -
remains of the breakfast still in evidence.
Nothing tidied away yet. Joanna comes in.
She makes herself a cup of instant coffee.
No saucer to the cup. Sits down, opens
the newspaper and glances at it. It
depresses her. Everything depresses her
at this point. She sits there and cries
silently.

56 EXT. THE GARDEN - DAY -
Fred secured to a tree by a length of rope
which allows him a decent run. He takes
a tug at it.

57 A VOLKSWAGON -
is parked in front of the house. Joanna
is talking to an elderly woman with a
Southern accent who, it becomes clear, is
the Welcome Wagon Lady. She has already
given Joanna a considerable amount of debris.

WELCOME WAGON LADY
Now lemme just see . . .
what else have I got for
you? Yes, here . . .
Shoe repair discount,
good for new heels the
entire month of April . . .

DOLAN
HOUSE

She hands Joanna a slip.

JOANNA
Thanks, really - this is
already more than enough . . .

WELCOME WAGON LADY
(nothing stops her)
Good for twenty two items
at the market . . .
(another slip)
Compliments of Cornell's
Pharmacy . . .
(this time a small bottle)
. . . that's real French
perfume and just lovely. . .
(gets out a notebook)
Now, I also do the 'Notes
on Newcomers' column for
the Weekly Chronicle . . .
Did you get the copy I
left in the mail box?

JOANNA
Oh. Yes, thanks you.

WELCOME WAGON LADY
Well, then you know my style.
It's mainly for ladies, so
you just go right ahead
and tell me about yourself.

Joanna hadn't expected this and
is momentarily taken aback.

WELCOME WAGON LADY
Now don't go all shy.

57 continued.

JOANNA
Well, there's nothing much to
tell . . .

WELCOME WAGON LADY
What does your husband do?

JOANNA
He's a lawyer . . .

WELCOME WAGON LADY (jotting)
A lawyer!

JOANNA
He specialises in estate
and tax mostly . . . And me,
well, I'm just a sort of
hopeful, would-be, semi-
professional photographer . . .

WELCOME WAGON LADY
Now that's certainly of
interest, yes.

JOANNA
It's also about it, too.
For awhile I was into the
women's thing . . .

WELCOME WAGON LADY
What was that?

JOANNA
Woman's Lib.

WELCOME WAGON LADY
Oh, yes.

JOANNA
But I got bored listening to
all those hostile ladies -
don't bother mentioning it
even. . . I'm still for it,
but silently.

WELCOME WAGON LADY
What d'you think you'll miss
most about New York?

JOANNA
Noise.

58 EXT. CAROL VAN SANT'S GARDEN - DAY -
we see Carol doing something vaguely Marie
Antoinette. By that we mean that she is
busy clipping something, but doesn't seem
to be dressed correctly for the occasion.
She looks too groomed, too tidy.

59 INT. JOANNA - IN THE MASTER BEDROOM -
which she is attempting to put straight.
She crosses the window and her attention is
caught by Carol outside. She remembers
something and exits the room. Sound of
a car drawing up.

60 GO TO THE VAN SANT'S HOUSE -
where Ted is just getting out of his Lincoln.
He walks into the house.

61 PICK UP JOANNA -
leaving the kitchen with the casserole dish.
It has been washed. We follow her for
a few paces and then she stops.

62 WHAT SHE SEES -
is Ted come out of the rear of his house
and go up to his wife who has her back to
him. He puts both his hands on her breasts.

63 BACK TO JOANNA -
standing there, a little uncertain as to what
to do.

64 RESUME HER EYELINE -
Carol looks over her shoulder - it is a small
movement, not a complete turn of the head.
She puts down the garden clippers and walks
back into the house. Ted remains there,
apparently in no hurry. He does not look in
Joanna's direction, but picks up a child's
toy and then saunters back into the house.

65 JOANNA AGAIN -
it is obviously not the right moment to return
a casserole dish. She grimaces and goes
back into the kitchen.

66 INT. JOANNA'S KITCHEN - NIGHT -
Walter helping with the dishes.

JOANNA

I mean, I'm assuming
it was Mr. van Sant.

66 continued.

WALTER
What time was it?

JOANNA
Mid-morning. Way before noon.

WALTER
And he put both hands on her
boobs? How exactly? Like
this or like this?

He suits his actions to his words.

JOANNA (warningly)
Walter . . . Darling . . .

WALTER
I just want to get the facts
right. My legal mind.

JOANNA
Your sexy mind. Stepford
has really done things for
you.

WALTER
I intend to christen every
room in the house.

JOANNA
Just finish the dishes first.
Tell me about your day.

WALTER
Well, I didn't witness any
soft core porno like you,
so it's dull by comparison,
but I met some of the other
Stepford commuters . . .

JOANNA
You want coffee?

WALTER
Sanka.

JOANNA
Oh. I haven't been shopping
yet.

66 continued.

WALTER

Okay. Regular. They seem like a bright enough bunch.

His conversation is casual.

WALTER

They've got a lot going here . . . They were telling me about the Mens' Association . . . apparently it's the place to join . . . I mean, it's quite an honor to be asked to join.

JOANNA

Why is it an honor . . .

WALTER

Why is it an honor? Well, 'cause every important guy in Stepford's a member . . . commuters and townies . . . I mean, but everybody . . . Tv executives, shrinks, scientists, police chief, fire chief, the head of the hospital, the guy who runs the phone company . . .

JOANNA

So did they ask you?

WALTER

Did they ask me?

JOANNA

Yes. Walter, am I going crazy? You keep repeating the questions. Did they ask you?

WALTER

In a way, yes.

JOANNA

In a way you could refuse, or a way you had to accept?

66 continued.

WALTER

They said I had a dead shot
at getting in, which I felt
pretty good about . . . I
gotta admit they've got one
rule I don't much care for,
but I gather that's going to
be changed within six months
or something . . .

JOANNA

What rule?

WALTER

It's strictly men only.

Joanna stops whatever she is doing and
looks at him.

JOANNA

I give up on you.

WALTER

What's that mean?

JOANNA

Why don't you ever - once -
come out and tell me the
truth. . . . You pretend
that we decide things together,
but it's always you, what you
want. You asked me if I
wanted to move out here and
I found you'd already been
looking for a house . . . You
asked me if I liked this
place and I found you'd already
made the down payment . . .
Now you're asking me about
the shitty Mens' Association
and it's quite obvious you've
already joined . . . So why
bother to ask me at all?

She starts to exit.

JOANNA

I'm going to put the children
to bed.

Walter stares after her. He doesn't
seem that disturbed by her outburst.

67 EXT. STEPFORD VILLAGE - DAY -
a Saturday morning. It's picture postcard time.

68 EXT. SHOPPING CENTRE - DAY -
the parking lot is jam-crammed full of
station wagons. All shiny.

69 INT. THE SUPERMARKET - DAY -
which should be as near perfect as we can make it,
with everything stacked in abundance. Apart
from the staff there seems to be very few
men about, but those ladies we see are no
hardship to behold. We shall meet some of
them again later on.

70 JOANNA, WALTER AND THE CHILDREN -
are at the check-out with two cart loads.
Walter is writing out a check and a teenage
male assistant starts to wheel their purchases
towards the exit for them.

71 EXT. THE PARKING LOT AGAIN -
where another young teenage clerk, having
loaded the rear, is closing the tailgate on
another station wagon.

CLERK
All set, Mrs Sundersen.
Just back right out.

72 PICK UP JOANNA AND WALTER -
making for their own station wagon some
distance away from Mrs Sundersen.

73 GO TO MRS SUNDERSEN AGAIN -
as she backs out of her space.

74 GO TO ANOTHER STATION WAGON -
driven by Carol van Sant, as it moves out.

75 THE YOUNG CLERK -
suddenly turns. Shocked.

CLERK
Hey . . . Hold it! Hold it!

But he is too late and has to jump
clear as the two wagons collide.

76 CAROL VAN SANT -
is thrown forward by the collision. Her
head smacks into the steering wheel and
we see blood.

77 MRS SUNDERSEN -
unharmed, gets out quickly and runs to
Carol.

KIT
Omigod, Carol, I didn't
see you, I thought it was
clear, omigod, I'm sorry,
I'm sorry . . .

CAROL
. . . it's nothing . . . really
. . . just the surprise of it
. . . I'm fine.

CLERK
It wasn't my fault. I
didn't mean nothing, it
was one of those things,
y'know?

He waves towards the market where

78 THE MARKET MANAGER -
a man of considerable girth, is already on
the phone and talking fast.

79 WALTER -
and others coming forward to see what has
happened.

80 AN AMBULANCE -
in spanking condition, motor running, in
the parking lot. A crowd gathered round the
scene. The ambulance personnel are helping
Carol to the vehicle. Kit Sundersen walks
alongside her.

CAROL
This is really silly,
I'm fine, it's not serious.

KIT
What can I do, Carol, tell me?

*Real
personnel*

80 continued.

CAROL
My groceries . . .

KIT
I'll drive them home for
you.

CAROL
Could you call Larsen's Garage too?

KIT
Of course! . . .

They are beside the ambulance by now
and Carol is helped into it.

81 GO TO THE MARKET MANAGER -
the centre of the crowd of onlookers
which includes Walter, Joanna and
the children.

*↑ SO KIDS
S 1/2 CONTINUITY
1/2 NEW*

MARKET MANAGER
You think you'd get ambulance
service better than this
anywhere? Two hours you'd
wait in New York and I bet
even in Scarsdale it'd take
forty five minutes . . .
Six minutes we took!

82 THE AMBULANCE -
starts to drive off.

MARKET MANAGER
Any the rest of you want
to have an accident, make
sure you do it right here
in Stepford . . . Six minutes,
can you beat that?

He shakes his head in proud amazement.
Walter and Joanna start to move back
to their own car.

WALTER
I guess that's the friendliest
accident I ever saw.

He opens the doors for Joanna and
the kids. Joanna looks puzzled.

WALTER
What?

82 continued.

JOANNA
I know we're new here, but
I thought Stepford Hospital
was that way.

WALTER
No, you're wrong.

Then he stops and looks.

WALTER
No, you're not wrong.
It is that way.

They look at each other for a second.
Then he shrugs and gets into the car.

83 INT. MOVING STATION WAGON - DAY -
as they drive home. Starting on the
children.

KIM (whisper to Amy)
That was real blood,
did you see?

Amy nods, impressed. The thumb goes
in.

84 APPROACH TO THE MENS' ASSOCIATION - DAY -
as the station wagon comes up to it. The
ambulance should pass them going in the
other direction. We should have no idea
where it has come from.

85 INSIDE THE STATION WAGON AGAIN -
Joanna looking around.

JOANNA
What's that place?

WALTER
That's the . . . that's
the Mens' Association.

KIM
What is it, Mummy?

JOANNA
It's a place for people like
Daddy.

85 continued.

KIM
Lawyers?

JOANNA
Aging perverts.

KIM
What are perverts?

JOANNA
Ask Daddy. He's going there tonight.

But Walter refuses to be drawn in.

86 WIDER ANGLE -
as the station wagon makes the turn, the
same young policeman moves away from his
parked patrol car and holds up the traffic.

87 A LARGE TRUCK -
crosses the intersection and heads into the
Mens' Association driveway. In the back
are several large open crates holding giant
jars of liquid. It drives on towards the
building. We hold on it for a long time.
Too long a time. If the ambulance going the
wrong way - or was it? - didn't indicate
strangeness to come, then this hold might
do the trick.

88 INT. JOANNA'S LIVING ROOM - NIGHT -
she is sitting on the floor unpacking a suitcase.
There is a half-finished drink beside her.
The suitcase contains a mess of photographs,
most of them trimmed and mounted. They are
'New York' type shots. Joanna sips at her
drink as she goes through them. Sound of
one of the children crying out upstairs.
Joanna listens. The cry comes again and
she exits the room quickly.

89 AMY'S BEDROOM - NIGHT -
Amy sitting up in her bed, half crying. Joanna
enters and sits beside her.

JOANNA
What is it, darling?

AMY
I can't sleep, it's all
quiet.

JOANNA
I know. I know.

*WED. WED. DAY
Came?*

89 continued.

She lies the child down and then
gets on the bed herself.

JOANNA

Never mind, you'll
get used to it soon.
Look at Teddy, he doesn't mind.
He likes the quiet. He
likes all the honey out
there in the trees . . .

She strokes the child's head as she talks.

JOANNA

See, he really likes this
better than Central Park,
because he can go out by
himself, and if he gets
lost it doesn't matter . . .
because he's really a
Stepford bear and he knows
his way around . . .

The child's eyes have closed by now.
Joanna remains there, staring up at
the ceiling. It is quiet.

90 INT. JOANNA'S BEDROOM - NIGHT -
Joanna in bed, alone. She stirs, opens
her eyes, then turns her head and finds
that Walter isn't there. She looks at
the clock-radio: it shows three in the
morning. She sits up in bed, listens.
She starts to get out of bed.

91 INT. HALLWAY - NIGHT -
Joanna comes down the stairs.

JOANNA (at the bottom)
Walter?

She looks towards the living room.

WALTER (Off Screen)
What is it?

Joanna moves towards the living room
doorway.

92 REVERSE ANGLE -
shooting past Walter to Joanna framed
in the doorway.

JOANNA
You all right?

WALTER
Yes.

JOANNA
It's awfully late.

She takes a step or two into the room.

JOANNA
Everything go okay at
the initiation?

WALTER
It wasn't an initiation.
It's not a college fraternity.
They just showed me around
and asked me did I want to
join and I said yes I did.

JOANNA
Good. . . . Do they
exclude drinking as well
as women up there?

WALTER
No.

JOANNA
Walter, I was worried . . .
I wake up, it's the middle
of the night . . . You're
sitting in the dark drinking
. . . why are you sitting
there, why didn't you come
to bed?

WALTER
I'm coming to bed.

JOANNA
Did anybody say something to
upset you? Is it something
I did?

WALTER
I'm not upset. Why would I
be upset? Everything's fine.

93 continued.

JOANNA (louder)
Well, it's not fine. I
was worried! I love you,
Walter, but we don't talk to
each other any more. You
don't tell me anything.

He finishes his drink and gets up.
He goes to her.

WALTER
All right . . . It's just
that I felt like such a
failure tonight, but I've
got over it.

JOANNA
Why did you feel that?

WALTER
Seeing all those paunchy
forty year old guys . . .
all of a sudden it hit me
. . . you and me . . . I
didn't meant to be here
when I was twenty . . .
Shit . . . But it came and
went. It's gone. . .
And I'm sorry I worried
you . . . because I love
you, too. And things are
going to get better.

JOANNA
Promise?

WALTER
In writing.

He puts an arm round her and walks her
up the stairs again.

94 FXT. JOANNA'S HOUSE - DAY -
 shooting straight into the lens of the Nikon.
 In foreground is some blossom or dogwood
 bud out of focus. We hear the sound of
 the shutter being fired.

95 JOANNA -
 behind the camera, straightens up. She
 refocuses, then her expression changes.

96 WHAT SHE SEES -
 is a car pulling in. A woman gets out -
 this is Bobby - and like Joanna she is
 wearing faded, casual clothes, sloppy
 in fact, but they cannot hide the fact
 that she is very attractive. She carries
 a newspaper and walks towards the house.

97 JOANNA -
 steps out and the two women see each other.

BOBBY
 Hi! Are you Joanna
 Eberhart?

JOANNA
 Yes.

BOBBY (waves paper)
The Joanna Eberhart -
 ex-Gothamite, avid
 shutterbug who misses
 the noise of the naked
 city?

Joanna stares at her.

BOBBY
 Well, I am Bobby Markowe
 - that's upward mobility
 for Markowitz - and I
 am also an 'ex-Gothamite'
 who's been living here
 in Ajax country for just
 over a month now . . .
And I'm going crazy!

Joanna starts to smile.

BOBBY
 You see, Doctor, my problem
 is that, given complete
 freedom of choice, I don't
want to squeeze the Goddam
Charmin.

Dolan

97 continued.

She flings the Stepford Chronicle high in the air and Joanna instinctively aims the Nikon and fires it.

98 INT. JOANNA'S KITCHEN - DAY -
as the two girls come inside. A lot of work has been done and most of the horrors of moving have been put out of sight. Bobby stops in the doorway.

*Redding
↓ Ridge*

BOBBY

A messy kitchen . . . how beautiful. Course it doesn't compare to mine . . . you don't have any of those magnificent peanut butter handprints all over your cabinets yet . . . But then you're new . . . Stepford wasn't ruined in a day.

She fumbles in a pocket.

BOBBY

Want a ring-ding? I smuggled it over the border . . .

She hands one across.

JOANNA

What year is it? Oh, my God, bliss.

She starts to eat it.

BOBBY

Two things I always carry - Tampax and ring-dings and I don't even want to think what that means!

She sits.

BOBBY

Got any coffee or anything?

JOANNA

Is instant okay?

BOBBY

You mean there's something else?

Joanna puts the kettle on.

97 continued.

BOBBY

I tell you, I can't figure out this burg. . . it's like maids have been declared illegal and the wife with the neatest place gets Robert Redford for Christmas . . . and believe me if that's the prize, I'd enter, but nobody'll tell what the contest rules are.

She pitches the ring-ding wrapper towards the wastebasket and misses.

BOBBY

Not to mention that creepy Mens' Association.

JOANNA

Yours too?

BOBBY

Every night. Dave wouldn't miss.

(she pulls something from under her)

One of your kids lose some silly putty?

JOANNA

I knew it was someplace. What do you think they do up there?

BOBBY

Watch dirty movies and reminisce about the good old days. . . like those good old days when Playboy used the air brush.

Joanna pours water on the instant coffee and reaches for the Coffeemate. Bobby watches approvingly.

BOBBY

Oh, I love it, I love it. You're kind of coffee-maker . . .

The friendship is sealed.

98 AN IMAGE -
starts to form in a developing pan and
as the liquid is squirled we begin to
recognise Bobby's features -

99 AND WE REVEAL -
that Joanna is in her basement darkroom,
which is not yet fully operational, but
she has rigged up a bench and her enlarger
and is able to function. She watches
the print carefully - it is the shot she
took the first time she met Bobby. Somewhere
a phone rings in the house. She hesitates,
but it goes on ringing.

JOANNA (under her breath)
Oh, shoot!

She pulls the print out and dunks it
in the fixing tray before dashing up the
stairs.

100 COBA'S OFFICE IN THE MENS' ASSOCIATION - NIGHT -
Walter on the phone. Beyond him is Dale
Coba, a very well preserved forty year old
who looks as though he should be running MGM.

WALTER (into phone)
. . . Hey, it's me and
I'm here and I'm on the
New Projects Committee . . .
New Projects . . . and
how would you feel about
the guys meeting at our
place . . . Like now,
tonight?

101 JOANNA -
at the other end of the line.

JOANNA (into phone)
Well, okay . . . Yeah, that's
great, I'll actually get to
see you and some living people.
But give me a few minutes, huh?
Delighted you called, Mr. Eberhart.

102 BACK TO WALTER -
as he hangs up.

WALTER
She'd love it.

102 continued.

COBA

You're not altogether sure
about Stepford yet, are you
Walter?

WALTER

That's not true . . . I think
I am . . . It's a big change,
you've got to admit that.

COBA

A change for the better,
Walter . . . Let me show
you something before we
leave . . . I'll show you
on the way down to pick up
the others. I think it
might go a long way . .
well anyway, let me show
you.

He leads the way out of the room.

103 INT. WALTER AND JOANNA'S HOUSE - NIGHT -
a large and virtually unfurnished room which
has yet to be started on. Walter is showing
the group around - included are Ted van Sant,
Claude Axhelm, Ed Wimpiris, Ike Mazzard (who
carries a small sketch pad).

WALTER

See, what I intend to do
is really fix this place
up . . . make it into a
den cum playroom, maybe
put a pool table in . . .
I figured I'd go to town
and really spoil myself.

AXHELM

Be-be-be great for-for
the kids . . .

WALTER

Who's talking about the kids?
It's a playroom, they ain't
going to be allowed in . . .

104 JOANNA -

is in the kitchen fixing sufficient
coffee. She suddenly becomes aware
that she is not alone and turns to
find

105 COBA -

leaning in the doorway, watching her, his arms folded, shoulder to the jam. Very cool in his jade turtleneck and slate-gray corduroy suit. He smiles.

COBA

I like to watch women doing little domestic chores.

JOANNA

You came to the right town. Who was it wanted tea?

COBA

Claude.

JOANNA

He's the one who . . .

COBA

Stutters.

JOANNA

I'm very bad on names. . . .
Why do they call you Diz?

COBA

I used to work at Disneyland.

JOANNA

No, really?

COBA

That's really. Don't you believe me?

JOANNA

No.

COBA

Why not?

She hesitates a fraction.

JOANNA

You don't look like someone who enjoys making people happy.

He takes this without apparent offence.

105 continued.

COBA
How little you know.

She has finished the coffee tray by now and he stands aside as she walks through.

106 INT. THE LIVING ROOM - NIGHT -
starting on Claude, who is seated near to Joanna. Ted van Sant is on her other side.

CLAUDE
I'm really int . . . int
. . . into speech work . . .
wuh . . . wuh . . . words.
Perhaps we . . . muh . might
t-talk about it sometime?

JOANNA (she has no idea
what he's talking about)
Oh, absolutely, certainly . . .
(turns to Ted)
I hope your wife has got over
the accident . . . It was your
wife, wasn't it?

TED
Oh, sure. It was just nothing,
looked worse than it was.

JOANNA
I must call on her. Should
have done it before.

TED
She'd love it.

107 ACROSS THE ROOM -
Coba leans in.

COBA
Shall we make a start?

WALTER
Is it okay if Joanna sits in?

COBA
Definitely, I'm sure she's
got a lot to contribute.

107 continued.

ED

Well, we all know what
we're here for, so who's
going to be the first genius?

CLAUDE

How-how 'bout the Kuh . . .
Kuh . . . Christmas toys
for the underpuh . . . poor
kids?

ED

For chrissakes, Claude, it's
only May.

CLAUDE

I g-guess it's a little
early t-to start thinking
of C-Christmas . . .

108 WE SHOULD BE AWARE -

that Ike Mazzard has his sketch pad on his
knee from the beginning and as the conversation
starts he reaches for a very professional
ink pen in his pocket. He works with a
practised eye - a man who has been drawing
for a living all his life. Camera moves
in him as he opens the pad and makes the
first assured strokes.

ED

And I'm frankly more interested
in overprivileged kids - like
my son hated camp so naturally.
Charmaine won't hear of him
going back . . . What's he gonna
do all summer? Besides drive
me batty?

109 CAMERA NOW MOVING IN ON JOANNA -

as the dialogue fades into the background
and although she is making an attempt to
follow the arguments, she gradually becomes
aware of what Mazzard is doing. We will
record chunks of dialogue which the actors
can ad lib on the set while we accomplish
two things. We want to convey the passing
of time - the sterility of the meeting -
and the juxtaposition of the photographic
image of Joanna and the sketched image of
Joanna. Optically, the two will overlap
on occasions and obviously we should subtly
convey that Mazzard is sketching details

as well as the whole face. Let him get up to put out a cigarette at one point and then sit down in another place so that he can get another angle on her.

110 CUTS ALSO OF WALTER AND COBA -

Walter, the newcomer and host, but not unaware of what Mazzard is doing. Coba, urbane, relaxed, not saying much.

111 COMING OUT OF IT -

as Joanna gets up to replenish the coffee pot, going out of the room and having to pass Mazzard, so that she can glance down and see what he is up to. She tries to meet Walter's eye, but he avoids the look.

112 ED WIMPIRIS -

squashing yet another idea from the unfortunate Claude.

113 JOANNA RETURNS FROM THE KITCHEN -

with fresh supplies of coffee. Hands Mazzard a cup and he hands her one of the sketches, and it is signed. She looks at it and now we are back to actual sound.

JOANNA

Well, thank you . . .

She looks more closely.

JOANNA

You're not the Ike
Mazzard, are you, omigod . . .
Walter, tell him, I'm just
awful on names . . . you'll
have to forgive me . . . omigod,
I used to gawk at those
gorgeous girls you draw in
Esquire . . . You blighted my
adolescence, you know that?
All those dream girls of yours.

WALTER

I thought I blighted your
adolescence.

JOANNA

I can't get over it. Is this
for me?

MAZZARD

Keep it.

7
-- 113 continued.

JOANNA
Keep it? I'm going to
insure it. Thank you so much.

MAZZARD
My pleasure.

Joanna passes it to Walter.

JOANNA
You see what you missed?

Walter stares at it. Is he merely flattered
at a glamorized representation of his wife,
or is there something else? We go in very
close on the sketch.

114 EXT. DRIVEWAY - NIGHT -
as the men are departing. Walter saying goodbye.
Coba at his car, which is an import and
very stylish. Mazzard comes to him and
hands him the sketch pad.

COBA
You never cease to amaze
me, Ike.

MAZZARD
Yes. I was pretty good
there tonight, I thought.

Coba gets into his car.

115 INT. MAIN BEDROOM - NIGHT -
Joanne preparing for bed. The Mazzard sketch
is propped on her dressing table. Walter
comes in.

JOANNA
You've been a long time.

WALTER
Just clearing up. I can't
bear coming down in the morning
to a mess of filthy ashtrays.
What did you think? Quite
a bunch of guys, huh?

JOANNA (turns)
You serious?

115 continued.

She is good natured during the next exchange. No bitching. Just a wife giving her opinion to her husband.

JOANNA

You have to be kidding.
You wouldn't have given those
bores house room back in
Manhattan . . . I mean,
okay, I was pleased to get
this and he was quite sweet,
but the rest!

WALTER

I don't happen to agree.

JOANNA

Walter, you must agree.
My God, they're worse than
your senior partners. New
Projects Comittee!- they
should start by working on
themselves

WALTER

That's just your opinion.

JOANNA

Well, course it's my opinion.
Who else sat there? Darling,
where's your sense of humour?
They were dummies. I mean,
take El Presidente, that
graduate from Disneyland . .

WALTER

He just happens to be a PHD from
Berkely. He runs a billion
dollar corporation.

JOANNA

What do they make - sleeping
pills?

She picks up the sketch.

JOANNA

Darling, look, this isn't me,
and what you're saying isn't
you. You're putting me on.

115 continued.

Walter
No. We're in Stepford now,
not in New York and these
are the people we have to
live with and they suit me
fine.

Joanna stares at him.

116 EXT. A BACK YARD AREA - EVENING -
which of course is a cameraman's nightmare,
but we want the impression of sun slanting
through the trees on a perfect setting.
Tables laid out, elegant couples sipping
drinks, children playing in the distance.
New arrivals coming all the time.

LAUGHER

117 FIND BOBBY -
on her own. Without reaching for it we
should be aware that she is dressed as
the other women. She leads us to

118 JOANNA -
who is just shooing her two children
towards the play area. Like Bobby there
is something a little out of place in
her dress.

BOBBY
I don't believe all this.
D'you think we should go
home and change? Like
put on fancy dress?

She turns and smiles as somebody passes.

BOBBY
Hullo, how are you, lovely
party.
(then to Joanna again)
Did you get a look at the
food?

They walk towards one of the food tables,
which is really something, full of home baked
breads and cakes and home made preserves and
salads and whole roasted hams and all in all
you could go crazy looking.

BOBBY
How about photographing it
for a Save The Children poster?

119 JOANNA -
stares.

JOANNA
Like Walter says, this is
all so dazzling, why don't
I like it? I mean, I like
it, it's perfect, how could
you not like it, I just don't
like it, am I making any sense?

Carol van Sant comes up to them. She
has a small plaster on her forehead
- all that remains of the accident.

CAROL
Hi, you two, you want to
meet some people?

BOBBY
Why not? We're not proud.

They are led away.

120 OVER BY THE BAR-B-Q -
Ted van Sant in charge of operations, assisted
by Claude who wears a ludicrous apron, and
Mr. Cornell who is the sauce chef. Hamburger
after hamburger is laid down in rows. Big and
fat and juicy.

TED
Fire's as ready as it's
gonna get . . .

Walter drifts into scene, glass in hand.

WALTER
Need help?

TED
I think we've got it all
tucked away, but thanks for
the offer, Walter.

121 FIND JOANNA AND BOBBY AGAIN -
with Carol at one of the food tables. Carol,
a drink in one hand, is dabbing some home made
preserves onto a piece of home made cake.
Tastes it. Delicious.

CAROL
I'll just die if I don't
get this recipe.

121 continued.

She turns to Joanna and Bobby.

CAROL
I'll just die if I don't
get this recipe.

Kit Sundersen walks into shot.

CAROL
I'll just die if I don't
get this recipe.

She drifts across the scene, in the
direction of the bar-b-q.

122 TED -
is working hard on the hamburger production
line. Quite a group standing around.

CAROL
I'll just die if I
don't get this recipe.

123 CLAUDE -
glances at Ted.

TED (rips off his apron)
Lemme take you up on that
help offer, okay, Walter?

Walter catches the apron he tosses.
Ted moves to Carol, grabs the glass from
her hand and takes her roughly by the arm.

TED (soft, but the words carry)
How many of these you had?
Don't you know you can't
handle this stuff, don't you
remember what this stuff does
to you?

He propels her past Joanna and Bobby.

CAROL
I'll just die if I don't
get this recipe.

TED
You had to do this in public,
Jesus, where's your sense,
get in the car . . .

123 continued.

He exits with her.

WALTER (calling out)
Hey, who's hungry? Joanna?
Bobby?

Camera moves in on Joanna and Bobby who are not laughing, not having a gay old time, they are just staring after Carol and their image is taken over by

124 A CHILD ON A SWING - DAY -
soaring high amongst trees. The child is one of Bobby's sons, and the swing - an F.A.O.Schwartz-type three swing set - is bolted into the ground at the rear of Bobby's house. As the shot opens out we reveal that the second son is standing astride the remaining two swings and that watching this daring feat from a distance are Amy and Kim.

BOBBY (Off Screen)
All right, Markowe's -
off!

125 INT. BOBBY'S KITCHEN - DAY -
which is not overly neat. Bobby at the kitchen window.

BOBBY
Now!

We hear a general 'Aww' from the boys.

BOBBY
Okay, Kim, take your turn.
Amy, you too.

She comes away from the window to where Joanna is sitting over a cup of coffee.

BOBBY
Some kids don't like sharing
things - thank God mine aren't
that kind.

JOANNA
Probably the way you bring them up.

125 continued.

BOBBY (nodding)
Firmness and understanding,
that's my secret.

The doorbell rings and she starts to
exit.

BOBBY
Coupled, of course, with
wisdom.

126 CLOSE SHOT - CAROL -
standing in the front door of Bobby's house.

CAROL
It was a problem I had, you
see . . . I couldn't handle
it, it was out of control . . .
I guess that's one of the
reasons Ted moved us to
Stepford, the drinking was
getting so bad and he blamed
the city and all the pressures . . .

127 WE REVEAL -
Bobby and Joanna, standing uncomfortably.
It is an uncomfortable scene.

CAROL
And I was just so nervous
I guess . . . I don't go
out a lot any more and
I knew I shouldn't have
touched the stuff but I did
and I'm sorry I ruined it
all and I apologise.

JOANNA
You don't have to apologise,
Carol.

BOBBY
Not to us.

CAROL
Well, we just felt it was
important that you two understand,
since you're both the newest in Stepford,
and we didn't want you getting
the wrong opinion..

JOANNA
Who's 'we', Carol?

127 continued.

CAROL

Oh, Ted, naturally, and Ike was there and he's so old and smart that once I'd sobered up some we asked him and Claude's a good friend and he was there at the party too, so . . .

She drifts off.

JOANNA

You mean the men made you come and apologise like this?

CAROL

No, I wanted to, really . . . all they did was sort of confirm my feelings, that's all . . . anyway . . .

She tries for a smile.

BOBBY

You want to come in?

CAROL

No, I gotta get back now . . . I've seen Charmaine . . . and I gotta get back now . . . Thanks for listening.

She turns and walks away to her car.

128 JOANNA AND BOBBY -

just stand there, amazed. They turn back into the house.

BOBBY

Incredible.

JOANNA

Absolutely unbelievable.

BOBBY

If I was forced to apologise every time I got smashed, I'd spend my whole life wandering around saying, 'I'm sorry, I'm sorry.'

42A

128 continued.

JOANNA

That is a lady who could use some help.

BOBBY

You know, if Dave ever tried to make me do that, I'd join the Teamsters.

JOANNA

Listen, that's not a bad idea. A Stepford Local . . . I guess I told you that I messed with Women's Lib a little back in New York . . .

BOBBY

Didn't we all?

JOANNA

. . . and I'm not really contemplating any Maidenform bonfires, but they could certainly use something around here.

They look at each other.

JOANNA

You game?

BOBBY

I'm game.

129 INT. MARIE'S AXHELM'S LAUNDRY ROOM - DAY - which is something out of House and Garden, and good enough to have an affair in. Martex towels in matching colours, with face cloths and complimentary sheets, stacked on white shelves as neatly as the Nonesuch Dickens. The very latest washing machine and drier, and ironing board, and the whole bit. Marie is thirty one, blonde and curvy. She irons all the time Joanna and Bobby are talking to her.

Stuck House

MARIE

Gee, it sounds like fun, but I've got three kids and the oldest is six, and that doesn't leave me with a whole lot of extra time.

129 continued.

JOANNA

We really understand, Marie,
and we're not after you to change
your life style, but doesn't it
ever bother you that the most
important organization in
Stepford is sexually archaic?

MARIE

Ar-kay-ic?

BOBBY

Old fashioned, out of date.

MARIE

Does it ever bother me . . . ?
(stops ironing: thinks)
Nope.

She goes back to her labours.

Kitchen
130 INT. KIT SUNDERSEN'S MASTER BEDROOM - DAY -
Even in her housedress she looks lush and
terrific.

KIT

I've never been much of a
joiner I'm afraid.

BOBBY

This isn't any life long
commitment we're after . . .

JOANNA

. . . We just want to see if
there's any interest for some
kind of activities in Stepford,
that's all.

KIT (concentrating on bed-making)

Well, there isn't any interest
here, Joanna . . . I just love
hospital corners, don't you?

Nursery
131 EXT. SHOPPING AREA - A BAKERY - DAY -
Joanna and Bobby waiting in line talking
to another attractive lady, Mary Ann Starvos.

MARY ANN

Sorry, I just can't waste my
spare moments on something
like that.

131 continued.

JOANNA (a little desperate)
But you do go out sometimes,
don't you?

MARY ANN
Go out? Course I go out.
I'm out now, aren't I?

132 EXT. MR.CORNELL'S HOUSE - DAY -
Joanna's car parked. She and Bobby
walking to the front door.

JOANNA
This is who?

BOBBY
Cornell. Husband owns the
pharmacy, she works there
sometimes. What I'd give
for her chest.

They arrive at the front door. It is
slightly ajar and Bobby pushes it.

JOANNA
There's this new thing they've
invented. It's called knocking.

BOBBY
Doesn't interest me. I'm
a natural born barger.

133 CUT TO INTERIOR OF THE HALLWAY -
as Bobby pokes a head in. She is just about
to say 'Hey, Hello' when there is a crash
off screen as a piece of furniture goes over.
Bobby's mouth freezes.

MRS CORNELL
Don't stop touching me,
damn you.

MR. CORNELL
But, honey, I've got to get
back to the store -

MRS CORNELL
- What's so important?

Bobby and Joanna both frozen.

133 continued.

MR. CORNELL
There might be a beautiful
lady customer waiting for me.

MRS. CORNELL
You've got a beautiful lady
customer right here.

MR. CORNELL
Yeah? Says who?

MRS. CORNELL
Says . . . says . . . Oh, Frank,
Oh, Frank . . . God, I just
love that . . . oh, yes . . .
Oh . . . yes, yes . . . nobody
ever touched me like you touch
me . . . There . . . you're the
best, Frank . . . Oh, God, are
you the best . . . There . . .
you're the king, Frank, the
champion, Frank . . . the
. . . the . . . master . . .

And by now Bobbie and Joanna have
withdrawn like Tom and Jerry on tip toe.

134 EXT. THE CORNELL'S HOUSE - DAY -
as they gain the car, closing the doors
quietly. As Joanna turns the ignition:

BOBBY
I didn't say anything.

135 EXT. AN IMPRESSIVE MODERN HOUSE - DAY -
as Bobby's car pulls in. She and Bobby
both wear tennis clothes.

JOANNA
Yes?

Bobby consults a piece of paper.

BOBBY
Must be. There's the court.

JOANNA
You sure now? We don't want
to strike out again.

135 continued.

BOBBY (imitation)
Oh, God, Frank, I'm sure..

JOANNA
Wasn't that awful. All
your fault.

BOBBY
But this time I've got an
invitation. Listen, her
name's Charmaine Wimpiris
and we were buying our kids
shoes and I got to talking
and she said 'come on over,
it sounds interesting,' and
the way we've been bombing
out I consider that a
triumph.

They get out and walk towards the house.

136 CLOSE SHOT - CHARMAINE -
creaming a serve. If you squint just a little
she looks like Raquel Welch. She plays
tennis like an angry man.

137 JUMP CUT TO -
Charmaine slamming an overhead.

138 JUMP CUT TO -
Charmaine lacing a forehand down the line.

139 AND JOANNA -
facing her tries to reach it, but it's too
hard and too well placed.

140 BOBBY
sitting cross-legged on the best type of
French garden chair by the clay court. She
watches, glad to be out of it, as the game
finishes and Charmaine and Joanna move off
the court and towards her.

CHARMAINE
No, you're good, I can tell
that, it's just you're out
of practice . . .
(to Bobby)
Didn't you think she was
terrific?

TOM Hickey
Tennis Court

140 continued.

BOBBY

I thought you were terrific.

CHARMAINE

Oh, well . . . listen, play here as often as you want, please, I mean that . . . Ginny Fisher used to play but she finked out on me . . . the only competition I've got left are a couple of teen-age neighbor boys with permanent erections.

BOBBY

Send them to my place . . .

141 ON THE TERRACE - DAY -

Charmaine, Joanna and Bobby having lunch under a large umbrella. It's like a blueprint of the good life. Nettie, a picture-book maid is serving coffee, iced tea.

CHARMAINE (as maid goes)

Isn't Nettie marvellous?

A German Virgo - their thing is to serve.

BOBBY

So that's why we won the war.

CHARMAINE

Listen, I didn't get you out here on false pretenses, I am interested but I'm no fanatic. We moved here two months ago, and Ed joined the Mens' Association and I know it's unfair and sexist, but frankly I'm not upset because anything that gets him out of the house nights is fine with me.

BOBBY

If we could get a consciousness raising group going, you'd come?

CHARMAINE

Bitching session, you mean? Like a shot. You wouldn't believe what Ed tries putting me through - he had a rubber suit made for me in England - how about that, sports fans?

142 EXT. JOANNA'S HOUSE - DAY -
with Bobby dropping Joanna off.

BOBBY

Okay, she may not be ideal material, but at least she's not in love with her fabric softener. Hey, how about that business with the rubber suit? And I thought Dave had some weirdo ideas.

JOANNA

Dave?

BOBBY

You don't get true confessions out of me, sister - I'm a Leo and our thing is changing the subject.

She drives off. Joanna walks towards the house.

WALTER (off Screen)

Hold it.

Joanna turns.

143 WALTER -
a short distance away. He has the very latest type Polaroid Camera. He presses the trigger and the print comes out like a tongue.

144 JOANNA -
surprised.

JOANNA

When'd you get that?

WALTER

I treated you to it.

JOANNA

Me?

WALTER

Well, you don't get to use it, because I know how you feel about these tourist jobs . . . But you're taking photographs all the time and I never get any of you. Course it's gonna cost me a fortune.

145 HE TAKES ANOTHER PICTURE -
and looks happy.

WALTER
I may hire myself out for
weddings. . . . Hey,
look at this. Not bad, eh?

He hands it to Joanna.

JOANNA
I just don't understand what makes
these things work, but they're so
good it depresses me.

WALTER
Come and see the ones I
took of the kids . . .
. . . I'll end up a three
pack a day man for sure.

They link arms and go into the house.

WALTER
By the way, before I forget,
would you ring Claude
Axhelm . . . he's into something
and wants your help.

JOANNA
My help? What could that be?

The rest of the conversation is lost to us.

146 INT. JOANNA'S LIVING ROOM - NIGHT -
Claude taking a transistor cassette recorder
from his attache case and putting it on
the coffee table. Joanna and the two children
watching.

CLAUDE
I really ap-appreciate this,
Joanna . . . Now here's
the duh-drill . . . I'm an
accent freak, I'm not sure
why, probably on account of,
I don't know if you've noticed
it or not, but I stammer.

JOANNA
When you were young, you mean?

146 continued.

CLAUDE
No-no . . still do, it's just
I work extra hard to control it.

The children are fascinated.

CLAUDE (opens folder)
Now here. I want you to
write down every place you'veever
lived . . from when you were
born 'til now . . And t-t-this
is just standard vocabulary.

Joanna takes the folder from him and
looks through it.

CLAUDE
See, it's just straight through
the al-alphabet . . 'A' 'Aback'
Abandon, like that. This here's
easy to operate, just push the
switch and talk into it.

JOANNA
But what's it for, Claude?

CLAUDE
J-j-just a lifelong h-h-hobby.

The children attempt to take the
folder from Joanna.

JOANNA
Don't touch.

CLAUDE
See, once I get enough samples,
I aim to feed into a computer
and programme it, and what I'll
get back is an in-in-instant
geographical rundown on a
person. I r-really think it'll
be more important than fingerprints
in p-police cases . . .

JOANNA (unconvinced)
Yes, well that's very interesting
but it's too much work, Claude,
I'm sorry . . . We Stepford wives
are busy, busy, busy, you know.
Like your wife . . .

146 continued.

KIM

He going to take your fingerprints?

JOANNA

No. Just like your wife . . .
Bobby and I tried getting her
to come to one of our little
projects, but she had too
much ironing. Bet you could
convince her though.

Claude looks dubious.

JOANNA

Kit Sundersen, too . . . If
they could find the time for
me . . . I could find it for you.

CLAUDE

Isn't this kinda blackmail,
Joanna.

JOANNA (nods and smiles)

It's what made this country
great, Claude.

147 INT. PLAYROOM - BOBBY'S HOUSE - DAY -
the consciousness raising session: Those
present, Joanna, Bobby, Charmaine, Carol,
Marie and Kit.

JOANNA

Well, now, there are just
a few rules . . . No one can
be leader, and we all have to
talk. Usually we start out
bitching but maybe if we're
lucky we can get into something
more constructive. . . Anybody
have any questions?

Nobody does.

JOANNA

Well, good.

(pause)

Then we might as well get going . . .
Fine . . . terrific . . . who
wants to start?

Nobody much wants to.

147. continued

JOANNA

Talk about sex, money, our marriages, anything at all.

(silence)

Well . . . how 'bout if I start?

Everybody nods.

JOANNA

Right . . . yes . . . well . . .
I think there are times when
Walter cares more about the
law than he does about me, and
that can hurt.

BOBBY

Big deal . . . I know Dave
is hotter for the stock market
than he is for me . . .

CHARMAINE (surprisingly quiet)

I don't think Ed ever loved me.
He married me because I looked
right. It made a good impression
on other TV executives for his
wife to look like I look.
God knows he's given me things,
I'm not complaining on that
score. But he never loved me.

Slight pause.

KIT

I didn't bake anything yesterday.

Bobby stares stupified.

KIT

It took so long getting the
upstairs to shine, I never got
time to bake.

JOANNA

But you don't have to bake, Kit -
there's no law.

CHARMAINE

Hell, Ed's lucky if I remember
to keep him in Tip-Top.

MARIE (leans to Kit)

Easy-on Spray Starch.

147 continued.

KIT
Humm?

MARIE
It must save me half an hour a day at least - you'll never run short of time again, I guarantee it.

CAROL
I've just been tempted so many times to try Easy-on . .

Things are going too fast for Joanna.

JOANNA
Listen, I'm not trying to be leader or anything, but we're not supposed to delve quite so specifically into housework . .

KIT (paying no attention)
. . . Easy-on's really that good?

MARIE
Is it that good? Well, if time is your enemy, make friends with Easy-on, that's all I can tell you . . .
(her enthusiasm builds)
It's so good that if ever I got famous and the Easy-on people asked me would I do a commercial not only would I do it, I'd do it for free, that's how good it is.

Joanna and Bobby and indeed Charmaine can only gape.

148 EXT. FRONT LAWN BOBBY'S HOUSE - DAY -
as the three other cars pull away and only Joanna, Bobby and Charmaine are left.

CHARMAINE
I'm no expert, granted, but I didn't think it was that bad . .

Joanna and Bobby are still in shock.

148 continued.

CHARMAINE

Look, at least there was a meeting, some people got together, how bad could it be?

JOANNA (without turning)
Tell her.

149 BOBBY -
lets go with the definitive Bronx cheer.

150 INT. LIVING ROOM - JOANNA'S HOUSE - NIGHT -
Walter working on some papers. Joanna restless.

JOANNA (finally)
Walter . . .

WALTER (doesn't look up)
Just one sec.

JOANNA (waits)
Would you mind if I went out tonight?

WALTER
Out where?

JOANNA
Just out. I just feel depressed . . . Thought maybe I'd take the camera and see . . . maybe I'll see something . . .

WALTER
Yeah, sure. I'll listen out for the kids.

JOANNA
I won't be long.

She leans over and kisses him on the forehead.

JOANNA
It's not you. I'm fond of you.

WALTER
I'm fond of you too.

She goes. Walter looks thoughtful.

151 EXT. GREENFIELD HILLS - NIGHT -
the picture book church and meeting house.
Joanna walking around - her car parked
nearby - looking at the buildings.

152 ANOTHER STREET AREA - NIGHT -
shop windows, illuminated. Joanna.
Now and then she looks at something and
views it through the camera she carries.

153 INT. LIVING ROOM - JOANNA'S HOUSE - NIGHT -
Ed Wimpiris, Ike Mazzard and Claude
sitting more or less in a row. Walter
moves to them and hands some of his Polaroids
around - one to each man. They look at
them intently, as though handling something
rare.

154 NEAR THE MENS' ASSOCIATION - NIGHT -
Joanna, head tilted, looking at something. She
steps back and uses the hood of the car to
rest her Nikon on, angling herself across the
hood as though like a pool player.

155 WHAT SHE IS AIMING AT -
is a floodlight. Madonna standing to one side
of a slight hill beside the Mens' Association.

156 BACK TO JOANNA -
she focuses carefully, setting the camera to the
'B' mark, when suddenly a searchlight smashes
across scene, flaring our lens. Joanna throws
a hand across her eyes and loses balance.

157 GO TO THE SOURCE OF THE SEARCHLIGHT -
a police car. One man inside it, talking on the phone.

158 JOANNA -
still blinded, gets out of the beam. It is
killed again and from out of the darkness comes
the young and good looking policeman we have
seen before.

POLICEMAN

Hey, I'm sorry about that, lady.
The truth is there's something
wrong with that stupid light.
I keep reporting it, 'cause you're
the fourth person I've almost
blinded this month.

JOANNA

You certainly scared me.

158 continued.

POLICEMAN
You okay and everything?

JOANNA
Yes, thanks, I'll manage.

She retrieves her camera which slid
off the hood in her panic.

POLICEMAN
Hey, that's some camera.

JOANNA
I hope it still is.

POLICEMAN
Didn't damage it, did it?

JOANNA
It's been dropped before.

POLICEMAN
What is it?

JOANNA
Nikon.

POLICEMAN
Nikon, huh. Gee, they're
expensive.

By now he's very close to her, closer, perhaps
than he needs to be and there's sexual tension.

JOANNA (fires shutter)
No, it's fine. Sounds
fine.

POLICEMAN
Can you really take stuff at
night?

JOANNA
Time exposures.

Beyond them, during this scene, we shall
see the Mens' Association, and at the beginning
of the scene there will have been lighted
windows. One by one they have gone dark.
We hear the call sign on the car radio.

158 continued.

POLICEMAN
Well once again, my 'pologies.
Goodnight, lady.

JOANNA
Goodnight.

He crosses back to his car, gets in and drives off. Joanna examines the lens on her camera again, looks around. It is very quiet. She gets into her own car, starts the engine.

159 WIDER ANGLE -
as she makes a turn she brings US back again onto the darkened shape of the Mens' Association.

160 INT. PHARMACY - DAY -
Bobby and Joanna making purchases. Bobby suddenly nudges Joanna. Joanna looks in the direction indicated.

161 WE SEE WHAT THEY SEE -
Mrs Cornell behind one of the counters, serving a customer with perfume. She is young with a stupendous body.

162 BACK TO BOBBY AND JOANNA -
Joanna perplexed, no idea what she is supposed to have seen, since the scene looks very ordinary. Bobby mouths 'That is Mrs Cornell'

MR.CORNELL (Off Screen)
You all through?

They turn and now we see the husband. He is considerably older than his wife and no Charles Atlas.

BOBBY
Thanks, yes. Just these.

He rings up the purchases, Bobby pays. Another nudge to Joanna when Mr.Cornell turns away to put her purchases in a bag. But again Joanna doesn't read her.

MR.CORNELL
Have a nice day, ladies.

They exit.

163 EXT. THE PHARMACY - DAY -
as they come out of the shop.

163 continued.

BOBBY
I was trying to tell you . .

JOANNA
Yes, what was all that about?

BOBBY
That was Frank.

JOANNA
Frank?

BOBBY
The house! Remember? That
was Frank and that was Mrs
Frank. . . Oh, God, there, yes .
(the penny drops for Joanna)
Exactly. Now how about that,
for a Stepford twosome?

WELCOME WAGON LADY (Off Screen)
Hi!

She enters shot, cheery as ever, arms full
of cakes.

WELCOME WAGON LADY
Have you heard . . it's just
spreading like wildfire . .
a black family's moving into
town . . d'you think that's
good . . I think it's good,
well, I don't know if I think
it's good, so much as I think
it's natural, considering, well,
I mean, after all, we are the
most liberal town around.

JOANNA
Stepford?

BOBBY
Liberal?

WELCOME WAGON LADY
Well, sure, we had the first
Japanese restaurant in Fairfield
County. And we had the first
women's club to ask any of those
liberation ladies to come lecture.

163 continued.

JOANNA

There's no womens club here.

WELCOME WAGON LADY

Well there was. I went to a meeting once - there must have been fifty of us there.

BOBBY

Where the hell are they?

164 EXT. CAROL'S HOUSE - PORCH - DAY -
everything spick and span, with Carol
folding laundry.

CAROL

Some of them just moved away,
but I think most of us just
plain got bored. I know I did.

165 JOANNA AND BOBBY -
sipping coffee, watching as she folds.

CAROL

We disbanded, oh, years
ago now . . . We weren't
accomplishing anything useful.

BOBBY

You mean useful like folding
laundry.

CAROL (not remotely insulted)
I like seeing my family look
nice.

JOANNA

Look, we got this from the
library . . .

She holds out a photostat of an old
newspaper. Reads from it.

JOANNA

Carol . . . Carol, listen, it
says you were President of
that club . . . and you were
young . . . that means drive,
that means brains . . .

CAROL

I only took the post because
nobody else would . . .

JOANNA

You've adjusted out here, then?

165 continued.

Joanna is upset and can't conceal it.

JOANNA
Please, tell me, what you're
doing . . . it's enough?

CAROL
Enough for me maybe's not
enough for you, Joanna, but
Ted's getting some recognition
on his scientific research now.
I give him a good home, I think
that helps. My kids are doing
the best they've ever done in
school . . . I'm here a lot,
I think that helps . . . The
Womens Club was time and pressure
and no rewards. I'm off the
booze, God knows that's better
. . . It's none of your business,
but our sex life is better, too.

She looks straight at them.

CAROL
I'm sorry to disappoint you,
but I'm happy.

We hold on her.

166. CAROL'S HOUSE - DAY -
as Joanna and Bobby scuff their way towards
the road, on their way back to Joanna's house.

BOBBY (after pause)
Y'know . . . Maybe we're
the crazy ones.

JOANNA
Don't say that . . . We're not
. . . we're fine.

But they are both very troubled.

167 NEW YORK - EAST 70'S - DAY -
and it is noisy. Pick up Joanna in the
crowds. She carries a portfolio, looks
up to check a number, then goes inside
a fancy looking place.

168 INT. THE ATKINSON GALLERY -
which is primarily for photographers and a
new show is being hung.

169 ANOTHER PART OF THE GALLERY -
where Joanna is following the owner of the
gallery around.

JOANNA
I can see how busy you are,
Mr. Atkinson, but I did call.

Mr. Atkinson is tired and harried. He
rubs his eyes.

ATKINSON
Oh, yes, you're the Mrs
Everstadt.

JOANNA
Eberhart, and . . .

ATKINSON
. . . I'm sorry, Eberhart,
and I should have said 'no'
on the phone, this is just
a frazzling time for me,
would you be upset if we did
it some other time?

Joanna has begun to untie her folder,
but now she stops.

JOANNA
Of course not, whatever's
convenient, it was silly of
me, they're just things of
mine, they'll wait.

Something in the urgency of her voice
makes Atkinson relent.

ATKINSON
Spread out a few, why don't you,
that can't hurt anybody, can it?

Joanna doesn't need any second bidding
and immediately places some of her
work on the racks lining one wall.

JOANNA
See, we've just moved out of
the city and I felt I must
keep working and have my
work looked at so I don't
turn into a complete vegetable
because I'm scared I'm going to
lose whatever something I've
got which I think I hope is
something . . .

169 continued.

She places the last one.

JOANNA
D'you understand?

ATKINSON
No.

JOANNA
Not that one, it stinks.

We shall be looking at her efforts at the same time as Atkinson.

JOANNA
Oh, don't pay any attention to that either, it stinks too.

She looks at him anxiously.

JOANNA
But they get better.

Mr. Atkinson betrays nothing.

JOANNA
That one's kind of better . . .
don't you think?

170 MR. ATKINSON -
purses his lips.

171 EXT. NEW YORK STREET AGAIN - DAY -
lunch-time crowds. When they part we see Joanna, full of emotion, clutching her portfolio, looking for a taxi. Traffic wipes her from view and we

171 JUMP CUT TO
the rear of a moving truck, going we don't know where. And in the back of the truck is a wire cage and in the cage is Fred, Joanna's dog, and we hold on him for a few seconds, enough for him to register and be recognised before cutting to

172 EXT. STEPFORD - DAY -
and peace and quiet again, as Joanna arrives back and parks the car. Gets out, reaches into the back for her portfolio and goes inside the house.

173 INT. KITCHEN - JOANNA'S HOUSE - DAY -
she looks weary. Pours herself a glass
of water, looks down and sees that the dog
bowl is empty of water and fills that.

JOANNA
Fred.

Puts the bowl down again.

JOANNA
Freddie, where are you?

Nothing. She looks at her wrist watch. Goes
outside again.

JOANNA
Freddie, come on, we'll
go and fetch the girls.

174 EXT. JOANNA'S HOUSE - DAY -
she looks to where Freddie is usually tied
up, but he is nowhere to be seen. She doesn't
think too much of it. Gets back into
the car and backs out.

175 EXT. BOBBY'S HOUSE - DAY -
we can see all the children whooping it up
in the background. Bobby reading a book in
a deck chair. Joanna drives up.

BOBBY
How did it go?

JOANNA
What? . . . Oh, well he
hated them . . . And I
was inclined to agree,
I don't know what made
me take them . . . Still . . .
The girls bring Fred over?

BOBBY
Not that I know of.

JOANNA
Oh, shoot. That's all I
need. . . . He's got no
collar, nothing. Can I
leave the kids a bit longer
while I go look?

BOBBY
Sure. I'll go with you.
They're happy.

175 continued.

She walks with Joanna back to the car.

BOBBY

We'll find him. Tell me
more about that fink in
the gallery . . .

176 EXT. STEPFORD ROAD - DAY -

Joanna driving slowly, she and Bobby looking
both sides of the road. They are in the
vicinity of Charmaine's house.

177 INSIDE JOANNA'S CAR - DAY -

and we drive right past Charmaine's and
we should just get enough of an impression
of what is going on around the tennis court,
but it doesn't register immediately and
Joanna drives on for maybe another thirty
yards before she applies the brakes.

JOANNA

Did you see what I saw?

BOBBY (turning)

You found him?

JOANNA

No. Back there. At
Charmaine's.

Bobby turns right round.

BOBBY

My God!

Joanna reverses. Brings up back alongside
the tennis court and now we see workmen
and a bulldozer and they are ripping up the
court.

178 JOANNA AND BOBBY - CLOSER -

they are stunned, as well they might be.

179 JOANNA -

pulls into Charmaine's driveway. They hurry
out and enter the house.

180 INT. LIVING ROOM - CHARMAINE'S HOUSE - DAY -

Charmaine. And glimpsed beyond her an
Ike Mazzard drawing, framed.

CHARMAINE

. . . Ed hated tennis but he
never said a word . . . all
he wanted to do was please
me . . .

180 continued.

And she looks terrific, better than we have ever seen her before. And all the time she is talking we can hear the sound of the tennis court being murdered outside.

CHARMAINE

. . . well, I want to please him now and am I ever going to . . .

181 JOANNA AND BOBBY -
cannot believe it, they just cannot believe it.

CHARMAINE

. . . See, we spent this weekend at this beautiful Inn up in Vermont, just Ed and me, talking things through . . . we parked Merrill with some friends, the Fishers . . . and we had such a terrific time, I can't get my mind operating. Besides I'm just swamped with work . . .

BOBBY
Work?

CHARMAINE

I fired Nettie. It was really just the being alone with Ed that did it. I hope I've got a little perspective on my life now. All I ever thought about before was me . . . well, I'm here to tell you, that's all over

She is thrilled by the revelation, and she moves now to the picture window to view her handiwork outside.

CHARMAINE

. . . That was the only really open part, so to heck with the court I said . . . Ed always hankered after a heated pool and now he's going to get it . . .

181 continued.

She waves to somebody outside.

182 GO TO HER EYELINE -

and there is good old Ed, waving back, standing alongside the bulldozer, just as pleased as punch.

CHARMAINE (off screen)

. . . I almost lost my man through my selfishness, make sure you don't do the same . . .

183 INT. RESTAURANT (HERITAGE VILLAGE) - DAY -
inside the amazing shopping complex. Joanna and Bobby seated at a table. They look down into the shopping area.

BOBBY

Okay, I've been doing a little research and a lot of thinking and I know it's going to sound crazy, but if you laugh at what I say, I'll jump off here right after.

Joanna, eating, merely nods.

BOBBY

You remember hearing about the Texas tranquilizer?

(Joanna shakes her head)

It was in Time . . . I cut it out.

She fumbles in her purse and brings out a small clipping.

BOBBY

Issue dated October 4, 1971. '71, right? It's about why there's no murders in El Paso.

(reads)

See, this scientist has a theory that there's something in the water in El Paso . . . It comes from deep wells and it's got some chemical tranquilizer and well . . . read it.

She hands the clipping across.

183 continued.

BOBBY

You see? Dallas is over twice as big as El Paso, but that year there were 242 murders in Dallas and only 13 in El Paso . . .

Joanna studies the cutting.

BOBBY (lowering her voice)
Joanna . . . that's what I think's going on in Stepford. I think there's something in the water that turns us into hausfraus. Drones - whatever you want to call it . . . Charmaine changed, Carol van Sant changed, and so did all those other women's club members.

JOANNA

Well . . .

BOBBY

It can't be all coincidence!

Joanna stares at her.

184 EXT. ROAD OUTSIDE STEPFORD - DAY -
and we are passing some very modern factories. They have a forbidding look to them. Impersonal. Who knows what goes on inside those high-wire fences, with their guard dogs and private security guards?

185 BOBBY AND JOANNA - INSIDE BOBBY'S CAR - DAY -
and Bobby is pointing with one hand as they pass.

BOBBY

Just look at those places . . . electronics, computers, aerospace junk . . . labs, who knows? And they must all be dumping their garbage into Stepford River and it could find it's way to us . . . It just could!

186 EXT. SIDE OF RESERVOIR - DAY -
pastoral setting. Bobby's car parked.
The girls outside it.

BOBBY

Look, the six o'clock news
scares me every night . . .
what's so far out with
my theory?

JOANNA

All right, why don't we
write the state environment
people and ask them to
run a check on the water
in this reservoir?

BOBBY

Joanna, I worked for a government
agency and I promise you that
if they're really good and way
above average and we write them
a letter, the most we can hope
for is that they'll lose it.
They give courses in mis-filing
at those places. . . I think
our only shot is to take a
specimen of the water ourselves
and have it analyzed. Except
I don't know any trustworthy
chemists . . . they're all
members of the stinking
Mens' Association, have to be.

JOANNA (from nowhere)

I lost my virginity to a
trustworthy chemist . . .

BOBBY

No kidding?

JOANNA

His name was Leonard Bernstein,
and I kept asking him in the
chem lab which did he like more,
composing or conducting and
how come he didn't look the way
he did on television. Or I'd
beg him to sing me a medley from
West Side Story . . .

Momentarily Bobby has forgotten the
water.

186 continued.

JOANNA

It was a great gag while it lasted . . . Some nights I wouldn't let him touch me until he'd explained first what a concerto was . . . it really drove him crazy . . . We were both seniors at N.Y.U. and believe me, it wasn't passion, it was love.

BOBBY

Why didn't you marry him?

JOANNA

Who wanted to be a chemist's wife? I thought Walter was gonna end up Perry Mason.

BOBBY (fingersnap)

I'll look in the phone book and if he's still in New York, he's our man.

JOANNA

Are you outta your mind? I can't just call him up and say 'Hi, I used to be Joanna Ingalls, you deflowered me twelve years ago, would you check my water?' . . .

187 CLOSE SHOT - LEONARD - DAY -
and he has worn well. He smiles now
at

188 JOANNA -

who is sitting on the other side of his desk, with Bobby on another chair, and they are inside a small, glass-walled office set within a larger room. Beyond the glass we can see the rest of the lab and much activity.

LEONARD

The final gaschromatograph reading's should be through in a minute or so.

188 continued.

JOANNA
Thank you, Leonard, this
is really very good of you.

LEONARD
Don't be silly . . . Long
time.

BOBBY
Twelve years.

Leonard flicks at this, but his eyes go
back to Joanna.

LEONARD
You married a dentist, wasn't
that it? You happy?

~~Bobby: Lawyer~~
JOANNA
A lawyer, and yes. Very.

LEONARD
Good. Good.

JOANNA
Are you married?

LEONARD
Going on nine years.. And yes,
very.

Knock at the door, and then a young
Technician enters and places some papers
in front of Leonard, together with a
small phial of water. Leonard studies
the report.

LEONARD
I can say right off the
bat that there's water in
your water.

Joanna and Bobby are both very tense,
hanging on his words.

LEONARD
What can I tell you girls?
I wouldn't want to drink
too much of it, but it is
water . . .

BOBBY
Can't you be more specific?

188 continued.

During this next exchange, Leonard scribbles a few words on the report.

LEONARD

Yes, but not without knowing more precisely what I'm supposed to find. . .

(to Joanna)

There's nothing. Take a look.

He pushes the report across the desk. Joanna picks it up.

189 CLOSER -

the report itself might as well be written in hieroglyphics. But across the top Leonard has written 'I'm not happy either.'

190 JOANNA -

totally surprised, she manages to sit back in her chair.

191 LEONARD -

watches her. Takes the report back again.

BOBBY

Well, can you go any way to confirming my suspicions?

LEONARD

Which are?

BOBBY (a burst)

Every mother in Stepford loves housework and I thought it might be something in the water.

Leonard looks at her for a long time.

LEONARD (to Joanna)

Where did you find her?

BOBBY

It's not funny.

LEONARD

No, you're right, that was rude of me . . . Look, Mrs. Markowe, I can categorically state there is no such thing as a cleaner compeller . . . If there was we could patent it, win the Nobel Prize and retire.

192 BOBBY -
she knows he's right, but she hates to
have to admit it.

BOBBY (standing)
I guess we're going.

She goes outside.

LEONARD
I'm sorry. Tell her that.

Joanna nods. She moves to the door.

LEONARD
Hey, we blew it, didn't we?

JOANNA
I don't know, Leonard . .
It's hard to be smart.

193 EXT. WOODED AREA - DAY -
streaking past.

194 INT. JOANNA'S CAR - DAY -
silence. Bobby is clearly distraught.
Finally, looking out of the window, she
speaks.

BOBBY
I don't care what anybody says,
I'm not gonna end up like
those pan scrubbers . . I'm
getting the hell out of
Stepford. I'll ask Dave tonight
and we'll move.
(she turns to Joanna)
Hey, and you move too, you
can't break up a team like us,
we're the best thing since
Laurel and Hardy, will you
think about it?

195 JOANNA -
is concentrating on her driving, but you can
tell, she is thinking about it.

196 THE COUNTRYSIDE -
as they flash by, is just idyllic. Now we
begin to hear Joanna's voice over, carefully
reading Claude's list of words . .

196 continued.

JOANNA (off screen)
 Zone . . . Zoned . . . Zoo . .
 Zoological . . . Zoologist . . .
 Zoology . . . Zoom . . .

197 INT. LIVING ROOM - JOANNA'S HOUSE - NIGHT -
 we find her reading into Claude's tape machine.

JOANNA
 Zoot suit. Zulu.

She has come to the end and flips the
 folder shut. Switches off the machine.

JOANNA
 And that's that, Cl-cl-Claude.

198 INT. MAIN BEDROOM - JOANNA'S HOUSE - NIGHT -
 Walter working in bed, and by now of course
 the room is more or less finished. Joanna
 comes in.

JOANNA
 I finally finished.

WALTER
 Um. When was that?

Joanna looks at him, hesitates, then
 sits on the bed near to him.

JOANNA
 Walter . . . would you
 move?

WALTER
 Um-hmm.

He scrootches over a few inches. Joanna,
 in spite of the seriousness of what she's
 into, can't help laughing.

WALTER
 What? What'd I say?

JOANNA
 I meant move, leave Stepford.

That registers.

WALTER
 Joanna, baby, we just reached
 Stepford. . . . You that
 unhappy?

198 continued.

JOANNA (nods)
Is it everything you
expected?

WALTER (slowly)
No, but I didn't want to
be the one to admit it
first . . . it was my idea
to come here. You think the
men are dull, well I think
the women are likewise . . .

JOANNA
You're right, I agree with
you, that's why I wanna
move.

WALTER
I do think the area's pretty
though, and good for the
kids . . . Maybe Norwood
or Eastbridge . . . Okay,
let's move.

He goes back to his papers.

JOANNA
You mean that's all there is
to it? I just had to ask?
Shouldn't we at least fight
or something?

WALTER
Well, I don't want to leave
tonight, Joanna . . . Where
are we now, June? Jesus,
I'm swamped with work . . .

He rifles through the mass of papers.

WALTER
How about, you look around
and let's plan on leaving
in August . . . that way the
kids can be all settled again
before school starts . . .

Joanna leans right in, crushing the
papers, to put her arms round him.

198 continued.

WALTER
Darling, these papers are
in sequence . . . You're
crushing Mr. Ziegler's
Will . . .

JOANNA
I'll make you a beneficiary . .

199. INT. A SMALL ROOM - DAY -
which is crammed to over-flowing with
bric-a-brac that defies description.
~~(We have already found the location).~~

FEMALE VOICE OVER
Let me just gather my bits
and pieces together and
we'll go take a look . . .
I've sorted out some really
fancy houses for you . . .
just darling.

And we reveal where we are and who
is talking to who.

200 MRS KIRGASSA -
is a realtor and she goes with the
extraordinary room. Joanna and Bobby
are perching somewhere, terrified to
move in case they break something.

MRS KIRGASSA
We all set? I thought
we'd all go in one car.

She gathers up various foldens-anded
stuffs them in a large bag. They move out.

MRS KIRGASSA
I think these little talks
are valuable beforehand,
you get to know the people
you're looking for, get
to know their tastes, I
mean not everybody has the
same taste . . .

The room is emptied of people. But
it should stay in the memory for a long
time.

201 EXT. A SHOPPING CENTRE - DAY -
kind of modern mixed with Colonial. Kind
of ghastly. But busy, loaded with mothers
and kids.

202 MRS KIRGASSA'S CAR -
pauses so that Joanna and Bobby can take a
look. Mrs Kirgassa, let it be said, is
an appalling driver.

MRS KIRGASSA
This here's Eastbridge
Centre, brand spanking new,
yet still respecting the
values of the past.

BOBBY
Look at all those fat
sloppy housewives . . .
aren't they wonderful?

She suddenly shouts out of the window.

BOBBY
I love you!

Mrs Kirgassa gives her a look, guns
the pedal and they make a kangaroo exit.

203-
204 A SERIES OF HOUSES - DAY -
as Joanna and Bobby are shown around.

205 FINALLY ANOTHER HOUSE -
smaller than the others, but very odd and
reeking with charm.

206 THE THREE WOMEN -
getting out of Mrs Kirgassa's car.

MRS KIRGASSA
This here's a soft one
thirty five, but you'll
hafta get a contractor
or be real good with your
hands, it needs lotsa work.

She trots off ahead of them.

MRS KIRGASSA
They keep the key in the
garage . . .

206 continued.

BOBBY

Dave's real good with his hands - I thought he was going to throttle me when I told him we were going house hunting. He almost cancelled the Plaza.

JOANNA

What's the Plaza?

BOBBY

The first time I let Dave seduce me was in mid-June in the Plaza hotel - we'd been to theatre and he faked me up into a room and, what the hell, you've got to lose it some time, right?

JOANNA

I hope so.

BOBBY

Anyway, every year mid-June he books that room and we go theatre some Saturday and spend the night and recapture our past. It's corny, but you got to humor your husband sometime, right?

207 MRS KIRGASSA -
has found the key. She waves it.

MRS KIRGASSA

Yoo-hoo.

208 JOANNA AND BOBBY -
start to walk towards the house.

BOBBY

Listen I never asked anybody anything this horrible, but would you keep my three sons, and two dogs, it's just for the night, they can sleep on the floor, they'll bring their sleeping bags, and I promise I'll keep your kids whenever you and Walter want to take off.

208. continued.

JOANNA
Yeah . . . it is a horrible
thing . . . but okay . . .
the girls'll love having
the dogs at least . . .
ever since poor old Fred
departed they've been on
at me . . . I don't know
about Walter, though . . .

209 INT. JOANNA'S KITCHEN - DAY -
Walter, huddled off to one side, trying to
read his beloved New York Times and obviously
in a good deal of agony. It's breakfast time
and Bobby's three boys and Kim and Amy are
sitting at the table, and the dogs are jumping
around, and Joanna is trying to make enough
pancakes to feed the army, and it is very
noisy.

210 EXT. THE BACK YARD AREA - JOANNA'S HOUSE - DAY -
garden sprinklers going and all the kids running
through the spray and having a hell of a time.
The dogs are joining in. The sun is shining
and it's all happening.

211 JOANNA -
tidying the house, rolling up sleeping bags.
She hears the noise from the yard, looks
out of a window and suddenly dashes from
the room.

212 EN ROUTE -
she grabs her Nikon, checks that she has
some film in it and moves outside.

213 SHE IS CAREFUL -
not to let the kids become aware of her
and stays well back and starts shooting
film, and she's very excited, we can tell
that.

214 INT. THE DARKROOM -
Joanna working, very preoccupied, prints
everywhere.

215 WALTER -
outside the closed darkroom door. Worn to
a shadow of his former self.

WALTER
The corpse of Walter
Eberhart requests a word with
you.

215 continued.

He listens. Nothing.

WALTER

Joanna. I played Monopoly with them, I didn't pass Go and I didn't collect -and I played Backgammon and Scrabble with the goddam kids, and what am I supposed to do now?

JOANNA (from inside)

Walter, you had seven years of college, use your brains . . . I'm sorry, but I'm on to something, and I think maybe it's the best I've ever done and I've got to stay with it if it takes all night and it will.

WALTER

But how do I amuse them?

JOANNA

I amuse them seven days a week - they all know Sesame songs, have a sing-a-long.

WALTER

A sing-a-long, Jesus.

He totters away.

216 INT. HALLWAY - JOANNA'S HOUSE - NIGHT -
greeting Dave and Bobby. They've both come from the city, both wear raincoats, look neat and well.

WALTER

Joanna - the cavalry . . .

Bobby's kids streak into view, followed by the barking dogs.

DAVE

Walter, what do I owe you?

(to the boys)

Now take it easy troops.

The boys rush out to the car, calling out their goodbyes and thank you's to Joanna.

216 continued.

DAVE

You got a minute?

He beckons Walter outside. As he passes Bobby she leans forward for a kiss.

BOBBY

Thanks for everything.
We'll do the same for you
anytime.

Walter hesitates - which is odd maybe -
finally he gives her a peck on the cheek.

WALTER

It went terrific. No
problems.

He goes, and Bobby takes Joanna to one
side.

JOANNA

You survive okay?

BOBBY

Best it's ever been. I
caught him in a money
spending mood and you
can't let those chances slip
by. That's not being
fair. Dave was fantastic.
We ate great food, we went
great places. But the
greatest was in the sack.
I tell you, without worrying
whether the kids are coming
in, it's another world.

217 CUT OUTSIDE -

Bobby leaves and gets in the car and it
drives off.

JOANNA (as they go inside)

Maybe we should try that.
Why didn't you want to kiss
him?

WALTER (casually)

Oh, I don't know. I guess.
I don't go for all that cheek
kissing. It's so damn show-
business, if you ask me.

The front door closes.

218 INT. ATKINSON GALLERY - CLOSE - DAY -
Mr. Atkinson looks up, surprised.

219 JOANNA -

she's exhausted looking, advancing
towards him, with a large envelope of
prints.

JOANNA

Mr. Atkinson, I've been at
these since Saturday just
about non-stop because I
had to get them into some
kind of shape for you to see
because I just think they
are an improvement and you've
just got to think so too . . .

She starts to produce her work and
they are prints of the children playing
in the water sprinklers in the garden -
and she has treated them in an imaginative
way, both in the taking and in the printing.

JOANNA

. . . see I just realized something
-I'm doing all the talking, I
know, but these are my little
girls and those are somebody
else's, my best friends little
boys, and you've got to tell
me, am I crazy? Aren't those
good? Please say something,
I don't care . . . no, I do care,
don't say anything bad . . .

MR. ATKINSON (very slowly)

These are . . . really . . . quite
good.

JOANNA

You're not saying that because
you're frightened I might be
a crazy lady?

MR. ATKINSON

Clearly you are a crazy lady,
but clearly again, these are nice.

JOANNA

Wait a minute - before you said
good. 'Really quite good' you said.
Good is better than nice, are
you changing your mind?

219 continued.

JOANNA

See, how can I explain? It's not just them, it's all of us women, that's all we really want, just to be invited to splash around in the water along with the boys.

MR. ATKINSON

All right, Mrs Eberhart, you've worked yourself into a state, the results are lovely . . . Don't get upset again. 'Lovely' is better than good . . . but was it worth it? What d'you want from it all, do you know?

JOANNA

I want . . . someday somewhere someone to look at something and say 'Hey, that reminds me of an Ingalls' . . . Ingalls was my maiden name . . . I guess I want to be remembered.

220 EXT. BOBBY'S HOUSE - DAY -

Joanna brakes to a sharp stop and leaps out. She rushes inside the house.

221 INT. HALLWAY - DAY -

as she comes in.

JOANNA

It's me.

BOBBY (Off screen)

Kitchen.

222 JOANNA crosses to the kitchen, going through the living room, where once again we should see a framed Ike Mazzard drawing in passing.

JOANNA (as she goes)

Listen, I've just come from Atkinson's in New York and he loves my new stuff . . . no, not love maybe, but -

223 WE ARE INSIDE BOBBY'S KITCHEN NOW -
and Bobby is bent over raiding the icebox.

JOANNA

. . . he's genuinely interested
in my work. The Gallery for
photographers in New York!

BOBBY

That's wonderful, Joanna.

Bobby straightens up and turns and we
see that she was not raiding the ice box,
she was cleaning it.

224 AND WE GO TO JOANNA -
as her expression changes and the enthusiasm
dies on her face.

225 BACK TO BOBBY -
smiling happily and she really looks
terrific.

BOBBY

If you're going to tell me
you don't like this dress I'm
sticking my head right in the
oven. Dave bought it for me
for the weekend, he spent a
ton on me, I told you that . . .
How about the shape?

She turns sideways and her breasts
seem larger, perfectly shaped.

BOBBY

Padded uplift bra . . . You
know it's true what they say
in the ads . . . Dave turned
me loose in Bergdorf's and
I went mad . . .

JOANNA

. . . Bobby . . .

BOBBY

At the Plaza some guy tried picking
me up in the lobby, you know how long
it's been since that happened?
Of course, I did look terrific.

JOANNA

Bobby, we're not at the Plaza now
- so why are you wearing all that
make-up . . . you never used to
clean the kitchen, much less wear makeup!

225 continued.

BOBBY
Admit it, Joanna, I was a joke.
Dave works hard all day and
what does he come home to?
A slob . . . !

JOANNA
Bobby . . . it's got to you
now.

BOBBY
Nothing's got me. I just
want to look like a woman
and have my house looking
decent, too . . .

JOANNA
You're just like Charmaine . . .

BOBBY
Will, you stop!

JOANNA
You're not moving, either,
are you?

BOBBY
Leave Stepford? Good schools,
low taxes, clean air . . .

JOANNA
No . . . No, of course, you're
right . . .

BOBBY
Shall I make us a nice pot of
coffee . . . ?

JOANNA
No . . . I've really got to go .
Goodbye, Bobby . . .

She is backing off towards the door.

BOBBY (calling after her)
Stop by anytime, I'll be here . . .

She looks around for a sponge and some
cleanser and she is wiping down the
fridge door.

226 JOANNA'S CAR - OUTSIDE BOBBY'S HOUSE - DAY -
as she barrels it out.

227 CRASH SEQUENCE - DAY -
we want this to be something different from
the usual staged film crash. She is on familiar
territory and merely going home - so this
should never be a Stirling Moss affair with
the heroine inexplicably doing eighty miles
an hour and slamming a family car round the
bends in a suicidal fashion.

228 JOANNA -
is deeply disturbed, because this is the breaking
point. People drive automatically over
familiar ground, but if they are not thinking
about their driving they do small things which
are outside the normal.

229 SHE SHOULD SHOOT -
one STOP sign, for instance. She has forgotten
to fasten her seat belt, so let's have the
buzzer sounding continuously. She ignores
this.

230 A SCHOOL BUS AHEAD OF HER -
stopped to let children off. Without thinking
she passes the bus and it is only when she
has gone past that

231 SHE REALISES -
the enormity of what she has done, and what
her action might have cost her - for in the
driving mirror she can see children standing
in the roadway.

232 SHE DRIVES ON -
and she should talk to herself. We don't
have to hear all the words.

233 SHE COMES TO THE INTERSECTION NEAR HER OWN HOUSE -
and overshoots it. She is half-turned into
Carol's driveway. Stops abruptly. Spins the
wheels, maybe stalls the car and then, when she
restarts it, misjudges and slams into the mail-box
post.

234 SHE IGNORES THIS -
and goes into her own driveway, and hits a
child's bicycle that has been left left - this
is nothing - but she doesn't stop in time and
tears half a fender away and dents a side
on a fence.

235 SHE STOPS -
in tears. Fumbles to switch the engine off.
Hunches over the wheel.

236 LATER - IN JOANNA'S KITCHEN -
and Walter is pacing, his anger controlled,
very much the husband trying to take a reasonable
approach with an unreasonable wife at this
point.

WALTER
. . . So, all right, you're
upset, and you passed a
school bus, and you dented
the wagon . Bobby Markowe
buys a new bra and I have
to pay for a new mail box
for the van Sants . . . so
what? What're you talking
about, Joanna?

JOANNA
Why can't you understand?
Her kitchen was sparkling!

WALTER
Yeah, so you said. I really
hate to come on heavy, Joanna,
but what's that got to do
with you going crazy?

JOANNA
It wasn't just that . . . it
wasn't just anything . . . she's
changed . . . and stop saying
I'm crazy . . .

The two children put their head round the
door.

KIM
Are you two fighting?

WALTER
No!

KIM
We don't like it when you fight.

WALTER
We're not fighting, we're just
talking. Now outside and play.

He shushes them out again.

237 WALTER TURNS -
back to Joanna after they have gone.

WALTER (very controlled now)
This sure is terrific for them.
I remember when my mother and
father used to yell at each
other . . . I don't want them
to go through all that.

JOANNA
No, well nor do I . . . and I'm
sorry, I've said I'm sorry
about the car, I was panicked
and upset . . .

WALTER
Yeah, well that's no big deal . . .
it's the rest of it that bothers
me, Joanna. I mean, look at
it from my point of view . . .

JOANNA
Walter just let me say one thing
. . . Bobby really has changed . . .
believe me . . . everything I
saw in her house looked like
a TV commercial . . .

WALTER (louder again)
Good! She had to clean it sooner
or later, it was a fucking pigsty.

He starts to pace again.

WALTER
When are things going to start
sparkling around here, that's
what I want to know . . . You
see the way the kids were dressed?
Ragamuffins! I work 80 hours a
week, I live in a fucking great
house and my kids look like they
belong on welfare . . . if you
paid a little more attention to
your family and a little less
to your goddam picture taking . . .

JOANNA (quickly)
. . . I'm getting the hell out of
Stepford, Walter . . .

WALTER
I already said I'd move . . .

237 continued.

JOANNA

. . . Well, I'm not waiting 'til August. I'm getting us a house now and if it's hard on you, tough, and if it's hard on the kids, well I'll just ease up on my 'goddam picture taking' and stay around the house and believe me they'll survive, and that's what I'm talking about, Walter - surviving!

WALTER

Okay . . . okay . . . I've done nothing ever since I met you but try to give you everything you wanted and everything I wanted I gave in on . . .

JOANNA

Oh, I knew we'd come round to that!

WALTER

Tell me what I didn't give in on?

JOANNA

You were the one who wanted to move to Stepford, not me . . .

WALTER

What d'you mean?

JOANNA

I wasn't even consulted.

WALTER

I've said I'll move out. I'll take a loss on this shitty hovel we live in if need be . . . but there's a condition . . . one big condition, or we're going nowhere . . . You see somebody, you get help, see a psychiatrist.

238 JOANNA -

stares at him. This isn't her husband.
This is a stranger.

238 continued.

JOANNA
I'm fine, Walter, I don't
need to see anybody . . .

WALTER
Well, you say you're fine,
but me, I'd like another
opinion, because I'm not all
that anxious to move to Eastbridge
and after four months there
be told by my sweet wife we have
to move again because she doesn't
like the way her new neighbors
keep their houses clean.

He circles again. Joanna watches him.

WALTER (he tries reason again)
I'm not asking anything
unreasonable . . . and I
don't like asking it . . . but
you want me to disrupt our
lives for the second time in
a few months on some fixation
you've got . . . that's the
unreasonable part, and you
have to see that. You and me
don't have to fight about it.
We're going to move, it's only
a few more weeks . . .
(slight pause)
Doesn't have to be anything
dramatic . . . there's a couple
of top notch guys right here
in town . . . Just talk to
one of them . . . They'd see
you.

JOANNA
But I wouldn't see them . . .
. . . If I see anybody . . . I'll
find my own.

239 EXT. DOCTOR FANCHER'S HOUSE - DAY -
Joanna and Doctor Fancher walking across
the bridge from the house to the doctor's
garden consulting room. This early dialogue
is very relaxed and casual.

239 continued.

JOANNA

I'm here at my husband's insistence . . . We moved to . . . Stepford with our children . . . we were in Manhattan before then . . . oh, just a few months ago . . . and now I want to move out. . . . See, I've got nothing against the general area . . . but the women in Stepford just don't seem to be on the same wavelength . . .

DOCTOR FANCHER

In what way?

JOANNA

They just seem to be interested in different things . . . things that don't figure as important in . . . in what I want to do with my life . . . I want to be . . . I am a photographer.

Doctor Fancher stands aside and motions her to enter the consulting room.

240 INT. GARDEN CONSULTING ROOM - DAY -
as they enter. It is a pleasant room, comfortably furnished and a million light years away from anything clinical. Doctor Fancher sits in one comfortable chair, behind a table rather than a desk, and Joanna takes another chair.

DOCTOR

Well, that all seems straightforward. And your husband wanted you to see me . . . because . . . ?

JOANNA

He feels I'm being irrational. He says there's no certainty that I'd like Eastbridge, or someplace like that, any better. And he doesn't want to spend his life moving from one house to another.

240 continued.

DOCTOR FANCHER

Yes . . . understandable.
But Stepford, I know, has
a reputation for being unsocial,
so I also understand why
you might be unhappy there . . .
I'd be unhappy there. . . Any
move is traumatic, and a city
to suburbs move, for a woman
with interests other than purely
family, can seem like a jaunt to
Siberia . . . What would you
think of, if I said Westport,
Connecticut?

JOANNA

Writers . . . artists.

DOCTOR FANCHER

Um-hmm. Now, you have no reason
to know this, but Truro,
Massachusetts is a sort of
elephants graveyard for psychoanalysts.
Perhaps Stepford is heaven for
the House and Garden types . . . One
person tells another, some don't
like it and leave, others that
do like it, arrive . . . Westport
didn't always have writers . . . I
mean, they didn't breed from
an original pair.

JOANNA

I understand.

DOCTOR FANCHER

I'm not surprised . . . you're
obviously a very bright young
woman.

They both sit there and there is a totally
unexpected and very, very long silence . . .
we might almost think that both actors
have forgotten their lines . . . it goes on
that long.

DOCTOR FANCHER (finally, gently)

What does surprise me is that
you come all this way to talk to
me . . . and then you don't talk
to me.

241 JOANNA -
and we have a second pause, as long as
the actress needs, because she starts to
cry silently.

JOANNA (when she can)
I think the men are behind it.

DOCTOR FANCHER
What men?

JOANNA
All of them . . . all of them
in the Association . . . Walter,
everyone . . . The women don't
. . . can't . . . arrive in
Stepford loving housework . . .
They change once they get there.
I think the men make them
change.

DOCTOR FANCHER
How would they do that?

JOANNA
I don't know . . . They . . .
the men, they . . . Oh, Jesus,
this is so awful, if I'm wrong
I'm insane and if I'm right
it's worse than if I'm wrong . . .

242 DOCTOR FANCHER -
knows when to speak, when to ask questions,
and when not to ask questions.

243 JOANNA AGAIN -
and this time it starts to come out in
a burst.

JOANNA
I don't know anything exactly . . .
what they do, but they draw our
pictures and they tape our voices
and the women all look neat and
pretty and there's one man, he's
a druggist, he runs the pharmacy,
and he's nothing, I mean he's
old and fat and ugly but his
wife is just breathtaking and
by accident once I heard them
making love and she was carrying on
incredibly like he was some God's
gift and Charmaine changed in four
months and ripped up her tennis
court . . .

244 AND IMPERCEPTIBLY -
establishlight change, during this scene,
the light outside fading, as I move in
closer and closer on Joanna through this
long speech.

JOANNA

. . . and Bobby, my best
friend changed in four months
and that's what convinced me
that's how long I've been in
Stepford, four months, and I
don't know what's going on,
I just know that something's
wrong and my time is coming . .

245 DOCTOR FANCHER -
doesn't speak until she is convinced
that Joanna has completely finished.

DOCTOR FANCHER
You're terribly frightened,
aren't you?

Joanna nods her head, 'yes'.

DOCTOR FANCHER
Can you sleep?

Joanna nods her head, 'no.'

DOCTOR FANCHER
Well, that's easy, we can
take care of that . . . And
we'll see a lot of each other,
and you can talk some more . . .
See, it's unfortunate, but
but I have to go away for a
few days, something I can't
put off at this short notice . . .
but when I'm back . . . we can talk.

JOANNA
No!

DOCTOR FANCHER
No you don't want to talk or what?

245 continued.

JOANNA

I won't be here when you get back, don't you see? It's going to happen before then, don't ask me to explain it, I just know. There'll be somebody with my name and she'll cook and clean like crazy, but she won't take pictures and she won't be me . . .

246 DOCTOR FANCHER -
gets up.

DOCTOR FANCHER

All right, now listen . . . I'll give you a prescription which you have filled . . . then gather up your children and get the hell away. Don't tell your husband, don't tell anyone, just go. Wherever you feel safe. D'you have family?

JOANNA

They're dead.

DOCTOR FANCHER

Well just drive and stop somewhere. Then in a few days . . . I'll be back on the tenth . . . you ring me and I'll come to you and we'll sort this thing out . . . how does that sound?

JOANNA

Yes, yes, all right.

DOCTOR FANCHER

I don't think you're crazy. I think you're very upset and I want to know why . . . and we'll find that out when you're away from whatever it is that made you this way . . . I'm not a magician, I'm just somebody to talk to . . . sometimes I think that's all anybody needs . . . somebody to talk to . . .

247 IT IS QUITE DARK IN THE ROOM -
as they leave it, and the skies outside
convey something ominous.

248 EXT. CORNELL'S PHARMACY - DAY -
Joanna's car parked outside.

249. INT. CORNELL'S PHARMACY - DAY -
Joanna waiting at the counter for her prescription.
There is a faint sound of clinking glass and
she turns to see what is causing it.

250 MRS CORNELL -
dusting the perfume case. She lifts each
bottle expertly, deftly, dusts it, dusts
the shelf beneath the bottle, then puts
the bottle back, clinking glass. She becomes
aware that Joanna is watching her and smiles.

MRS CORNELL
It's a knack.

251 JOANNA -
nods at her, but does not return the smile.

MR. CORNELL (off screen)
Here we are.

She turns to him.

MR.CORNELL
Is that it? Need any perfume?

JOANNA
No. No, thank you.

MR.CORNELL
We got a special. Honey,
show Mrs Eberhart that new
one. Give me the tester.

Mrs Cornell dutifully trots forward
with a bottle.

JOANNA
No, thank you.

MR.CORNELL
Try it.

He sprays some on the back of his wife's
hand. She holds it out for Joanna to sniff.

251 continued.

MR.CORNELL

Isn't that something? Only just came in and it's going to go out real fast. It's a steal at fifty five without tax. That's a full ounce.

JOANNA (she wants to get out)
No, thank you.

MR.CORNELL (to his wife)
Smells good on you, honey.
Aren't I a lucky man?

JOANNA

Yes. This whole town is full of lucky men.

Mr.Cornell only has eyes for his wife, and Joanna exits. It has started to rain outside. Large drops, falling from a heavy sky.

252 INT. JOANNA'S HOUSE - DAY MOVING INTO EVENING -
Joanna comes in and goes to the foot of the stairs.

JOANNA

Amy, Kim!

The house is quiet. She calls again.

JOANNA

Amy! You both up there?

253 WALTER -

he seems to appear suddenly, standing in the doorway to another room. He has a drink in his hand.

WALTER

They're not here.

JOANNA

Where are they?

WALTER

Not here. I told you. They're with friends. They're fine.

JOANNA

Which friends?

WALTER

They're fine.

253 continued.

He drinks, takes a step towards her.

WALTER

How was your visit. Did she fix you up?

JOANNA

Walter, I'm taking the kids away . . . where are they, are they at Bobby's?

WALTER

They're fine, I keep telling you. . . . And we don't want you getting upset again . . . why don't you go and lie down.

JOANNA

Stop talking to me in that tone of voice . . . I do not want to lie down, I want my children!

WALTER

Lie down, Joanna now!

JOANNA

Don't tell me what to do, you bastard!

254 WALTER -

and suddenly he explodes, throwing the glass somewhere, and he grabs Joanna and begins to move her bodily up the stairs. She fights back, but he's stronger and, more than that, he's possessed, and both of them are shouting - the whole scene is shockingly unreal.

255 JUST WHEN WE THINK WALTER IS WINNING -

Joanna changes tactics and instead of fighting to get down the stairs, she launches her body up and the move takes Walter off balance, he slips and falls and this is her chance - she runs into their bedroom and slams the door. We hear it being locked. Walter, who has recovered quickly, is just too late.

WALTER

Joanna, open this goddam door!

256 ON THE OTHER SIDE OF THE DOOR -
Joanna does nothing.

WALTER (Off screen)
You are crazy . . . it's
true.

He tries the door handle once again, then
there is a pause and then we hear his footsteps
recede. Joanna waits, listening. It appears
to be genuine he has gone downstairs.

257 THE LIGHT ON THE TELEPHONE -
suddenly blinks.

258 JOANNA'S EYES -
go to it. She stares at the instrument. Then
unlocks the door and opens it a fraction.
Listens again. Vague sound of Walter talking
below. She slips out of the room.

259 ON THE STAIRS -
Joanna coming down one step at a time.

260 WALTER -
talking on the phone.

WALTER (into phone)
. . . yeah, she's locked
in upstairs now . . . So
what do I do? . . . What?
Oh . . . that's how you do
it, huh. . . Right . . .
right . . .

261 JOANNA -
crossing the danger area now, where he might,
conceivably be able to see her. Then she
moves fast, through the kitchen and out into
the night. We see and hear that it is raining
hard now.

262 INT. BOBBY'S KITCHEN - NIGHT -
still raining. Bobby busy cleaning. There
is a sound outside the kitchen door and she
stops work and looks round.

263 THE KITCHEN DOOR OPENS -
and Joanna is standing there, her hair soaked.

BOBBY
Just look at you, for heaven's
sake.

263 continued.

JOANNA

Bobby . . Bobby, listen . .

BOBBY

You need a fresh perked
cup of coffee . .

JOANNA

No . . No, I don't want . .
I just want my children.

BOBBY

Well, they're not here . . Dave's
working late so I shooed my
boys off with friends to give
myself a chance to do some real
cleaning . . Whoever told
you Kim and Amy were here?

JOANNA

No one . . no one. . but
the night they changed you, I
kept your kids . . it just
seemed logical . .

BOBBY

Changed me? What's that mean?

JOANNA

I don't know . . I really
don't. . Bobby, stop
doing that and look at me . .
say I'm right . . you are
different, your figure's
different, your face . .
what you talk about . . all
this . . it is different .

BOBBY

Well, that, yes, and it's
wonderful . . Why don't you
change your mind and have
a cup?

JOANNA

Bobby . . what does archaic
mean?

BOBBY

Ar-kay-ic?

JOANNA

Yes.

263 continued.

BOBBY
I don't know.

JOANNA
Think. You used to know.
When we visited Marie Axhelm
and she was ironing, she didn't
know but you did . .

BOBBY
Did I? Well, I forgot . .
how d'you want it?

JOANNA
It wasn't on the word list,
was it, Bobby?

BOBBY (busy)
This is a new blend and
very mild . . D'you want
cream?

JOANNA (grabs a kitchen knife)
I bleed -

BOBBY
- oh, that's right, you take it
black -

JOANNA
- cut me and I bleed -

She runs the blade across a finger and
we see blood. She holds it up.

JOANNA
Do you bleed?

BOBBY
Why look at your hand . .

JOANNA
No, you look!

And with that she pushes the knife into
Bobby's stomach and it goes in a long way.
Bobby doesn't react - for a long moment she
just stands there.

BOBBY
Oh . . . Joanna . .

Joanna watches, beyond terror now.

263 continued.

BOBBY

. . . that was deep . . . How
could you do a thing like
that?

She pulls at the knife and it comes out
and she turns and turns on the water faucet
over the sink and washes the knife and
it is now that we see bloody water washing
away down the drain.

BOBBY

How could you do a thing like
that?

She hangs the knife on a magnetic board
- there is no sense that she feels any pain.

BOBBY

How could you do a thing
like that? When I was
just going to give you coffee.

She takes coffee cups out of a cupboard
and drops them on the floor, one after
the other.

BOBBY

When I was just going to
give you coffee.

And now she starts bumping into things,
but her voice doesn't alter, she is talking
just as calmly as ever.

BOBBY

When I was just going to
give you coffee . . . I
thought we were friends . . .

She bumps her head against something,
walks into something else, and Joanna backs
away - beyond everything now - and Bobby
keeps stumbling, walking into things with
her legs now.

BOBBY

I thought we were friends . . .

264 EXT. JOANNA'S HOUSE - NIGHT -
still raining. Walter and the Young Policeman
on the porch. A siren starts to go off, sounding
through the rain.

POLICEMAN
I'm telling you, Walter,
it's all gonna be okay.
We've got the phones jammed,
the alarm is out, the roads
are blocked off . . . everybody's
out looking for her . . . so
don't panic, we'll find her.

He moves to his car and drives off.

265 WALTER -
watches him go, then turns and goes inside
the house.

266 INSIDE THE HALLWAY -
we follow him across to the living room.

267 INT. THE LIVING ROOM -
he crosses the room to refill his glass, and
we'll fool everybody - hinting at a place
where somebody might be hidden, waiting for
him - but when the moment comes it comes
from the wrong direction. Joanna appears
and she just backhands him with the fire
poker and he flies backwards and we don't
see much of him ever again, but we should
know that his face is a mess.

JOANNA
Where are they? I
want my children you son
of a bitch!

She stands over him looking down, and he's
moaning and all we hear, half-hear, the only
clue we and Joanna get is a bubbled "Association"
and then she brings the poker down again.

268 EXT. THE MENS' ASSOCIATION - NIGHT -
and it's still raining and at first it seems
like an unrelated shot and then something moves
and we realise that Joanna has been standing
there looking at the building with us, and
now she begins to move slowly forward. We go
with her, the building looming larger until
at last we are standing with her outside a
door.

269 INT. THE MENS' ASSOCIATION - NIGHT -
and surprisingly the front door isn't locked
and Joanna comes slowly forward, and from
the beginning we shall be aware of the
rain drumming on glass a long way away,
and we won't be able to place the sound
at this moment. She walks forward and
the camera pulls back, back, back and
some comes into an enormous area and high
above her the rain is beating down on the
rotunda glass roof.

270 WE DWARF HER -
shooting from the top of the enormous
staircase, so that she is a small figure
below, but apart from the relative sizes
there is nothing else in the building that
causes immediate alarm. And then we hear
it - barely audible at first above the
noise of the rain - another sound - coming
and going - a kid's cry - and it could be
either Kim or Amy.

271 EXTREME CLOSE UP - JOANNA -
her eyes go to the top of the stairs. She
listens.

272 SHE MOVES TOWARDS THE FOOT OF THE STAIRS -
listens there again, and this time we hear
the sound again, and it is a child crying.
She starts to mount the stairs.

273 HIGH ANGLE -
bringing her up the stairs to the next floor
and a balcony runs round the well of the
hallway. From the balcony there are arches,
and beyond the arches corridors leading off.

274 CLOSER AGAIN -
as she turns and looks, first one way and
then the other. Listening. The cry comes
again and she thinks she has it located
and she moves in that direction, through one
of the arches

275 TOWARDS A PARTICULAR DOOR -
and she has guessed correctly, for this is
where the cries originate and now, away from
the rotunda roof, the sound of the rain is
not so loud and we can hear the distinct
cry - it is a child calling 'Mommee'.

276 SHE DOESN'T HESITATE -
she goes to this door and flings it open.

277 WE ARE INSIDE COBA'S ROOM -
which we will have seen earlier in the scene
with Walter.

278 A TAPE MACHINE -
is running and every so often it goes 'Mommee'.
Standing beside it is Cobra. Relaxed, just
as though he had been waiting for her.

279 JOANNA -
stands there, her eyes flicking from the
tape-recorder, to Cobra, back to the tape recorder.

280 COBA -
as he presses a switch on the machine and
stops it.

COBA
Hello, Joanna . . . what a
lot of worry you've caused
everybody . . . Poor Walter's
been very concerned . . .

JOANNA
Where - are - my - children?

COBA
The first time I met you,
I knew you were a good mother.
They're quite safe . . . having
a lovely evening with Charmaine.
She was thrilled to have them.
What have you got in your hand
there?

He is totally relaxed, his voice is without
menace. We see that Joanna is still holding
the poker.

COBA
You're not going to need that.
It isn't like that at all.
You've got quite the wrong idea.
You've had the wrong idea all
the time . . .

He puts the lid on the tape machine. She
never takes her eyes off him.

280 continued.

COBA

. . . It's nothing like you
imagine. . . It's just another
stage . . . Think about it
like that and there's nothing
to it . . .

JOANNA

Why?

COBA

Why? Yes, that's a fair
question. . . . Deserves
an answer Because
we found out . . . we found
a way of doing it . . . and
it's just perfect, perfect
for us and perfect for you.
Now, you're a very good
subject . . . perhaps the best
we've had, you were brighter
than most . . . D'you mind
if I make a call?

He starts to dial.

COBA

See, think about it the other
way round . . . wouldn't you
like to have some perfect stud
waiting for you around the house,
praising you, servicing you,
whispering how your sagging
flesh was beautiful, no matter
how you looked . . . Excuse me.

Whoever he is calling answers the phone.

COBA (into phone)

Everything's fine. . . . Just
as I said . . . aren't I always
right? Yes, I'll take care
of it from now . . . Everybody
can go home.

He hangs up.

280 continued.

COBA
That's all there is . . . So
why don't we get it over?

And now he takes a step towards her. She
grips the poker more firmly.

COBA
You hurried us a little.
We weren't quite ready for
you, if you want to know the
truth . . .

She hurls the poker at him. Then turns
and runs. He easily avoids the poker and
walks after her, turning the lights off
in the room when he goes.

281 JOANNA -
races down one of the corridors. She
opens the first door she comes to - inside
it is just an ordinary dull room.

282 COBA -
walks, never runs. He has all the time in
the world.

283 BACK TO JOANNA -
she runs to another door and opens that.
Again a nothing room. No test tubes. No
mad scientist's laboratory. Just a room.

284 COBA -
continues walking after her.

285 SHE RACES -
round the balcony. The rain above beats down.
She tries another route, down another corridor.
Comes to another door. Opens it quickly -
but it leads nowhere. Looks back.

286 SHE CAN SEE COBA -
walking towards her and

287 SHE IS OFF AGAIN -
and down another corridor and this time there
are no doors leading off, just a door at the
end. She hesitates, but Coda is behind her,
taking his time, but getting nearer and she
has to go to that door at the end, there is
no other way.

288 AT THE DOOR -
one last hesitation, and then she turns the handle
in panic, opens it and

285 SHE IS INSIDE HER OWN BEDROOM -
an exact replica, mounted within a large,
baroque room which we can see above the
dummy false walls.

288 SHOCK CUT OF FRED -
the dog, lying on Joanna's bed, and he turns
and snarls at her.

289 AND JOANNA IS TRAPPED -
in the half open doorway, with Cobra coming
on slowly behind her, and she has to come
further into the room, into the false room
where all her things have been duplicated,
so that it might be a nightmare from which
she will soon awake.

290 SHE TURNS -
because of another sound, and it comes from
the room leading off the false bedroom
and she moves towards this because she has
no choice. And we take her round the corner
of the 'set' and now she is in her own
bathroom and she stops dead.

291 WHAT SHE IS LOOKING AT -
is herself, in profile, and it's a perfect
profile, no trace of wrinkles, everything
ironed out, the sort of perfection you only
see in the ads when Richard Avedon takes the
photograph. And the rest is perfect too,
the breasts are young and firm and full.
And as we look, she turns and we have a
flash of something horrible - because
part of the other side of the face is
unfinished, they haven't put all the skin
on and we can see the exposed muscle, and
small veins beneath the eye socket.

292 JOANNA -
she screams, but we hear no sound, and
behind her Cobra is approaching in a blur
and that's it, that's the cut to:

293 A BIZARRE SHOT -

of rows upon perfect rows of soap powders and Easy-on Starch and cleansing fluids in Stepford supermarket and as we pull back and widen the shop and reveal the whole ordered super-abundance of it, the Stepford Wives begin to appear, doing their neat, quiet shopping with their neat, ordered kids.

294 HERE IS KIT SUNDERSEN -

lovely as ever, and she passes Charmaine.

KIT

Hello, Charmaine.

CHARMAINE

Hello, Kit.

And we stay on Charmaine as she moves along the aisle making her selections. She passes a Black Couple and maybe, apart from the staff, the Black Husband is the only male around. His wife seems to be feisty and bright, rather like Joanna was at the beginning of the story. And Charmaine moves past and now Marie comes into view.

CHARMAINE

Hello, Marie.

MARIE

Hello, Charmaine.

And we follow Marie now and she leads us to Carol.

MARIE

Hello, Carol.

CAROL

Hello, Marie.

And now we are in another section, back to the soap section and two ladies are visible, shopping slowly and neatly. They are Bobby and Joanna, and they both look beautiful with great breasts and slim waists and neatly coiffed hair.

JOANNA

Hello, Bobby.

BOBBY

Hello, Joanna.

294 continued.

They both stop and examine soap powders.

BOBBY
How are you?

JOANNA
I'm fine. How are you?

BOBBY
I'm fine. How are the
children?

JOANNA
Fine, and yours?

BOBBY
Fine, fine.

They reach out and take identical packets
of soap and then one goes one way and
one the other.

295 EXT. THE SUPERMARKET - DAY -
and it is a perfect day, and Joanna comes
out and looks around and behind her a
young clerk is wheeling her cart for her
with all her purchases piled high. A car
horn honks and she moves towards it.

296 AND THERE IS COBA -
sitting in a brand new station wagon and
beside him on the front seat are Kim and
Amy.

COBA
Open the door for Mommee.

KIM
Yes, Daddy.

And they open the door for their mother
and she gets in beside them and they
are just one big happy family. The young
clerk quickly puts the purchases in the
back and Cota drives out of the crowded
parking lot and out into